

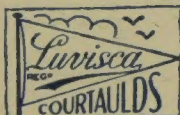
THE ILLUSTRATED LONDON NEWS



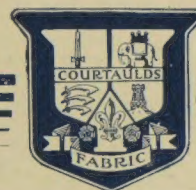
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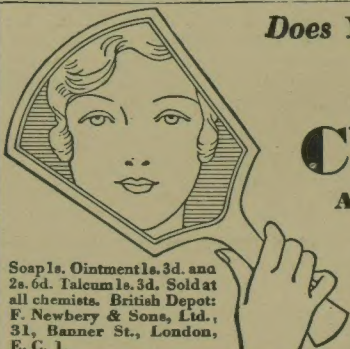
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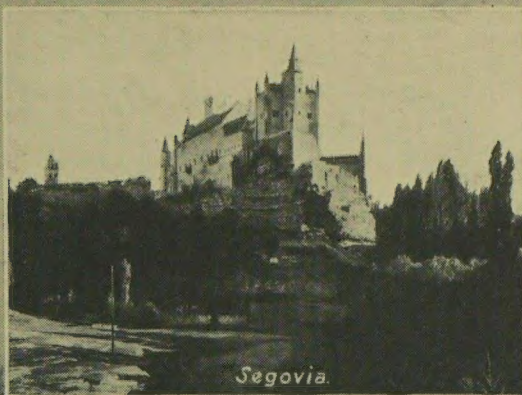




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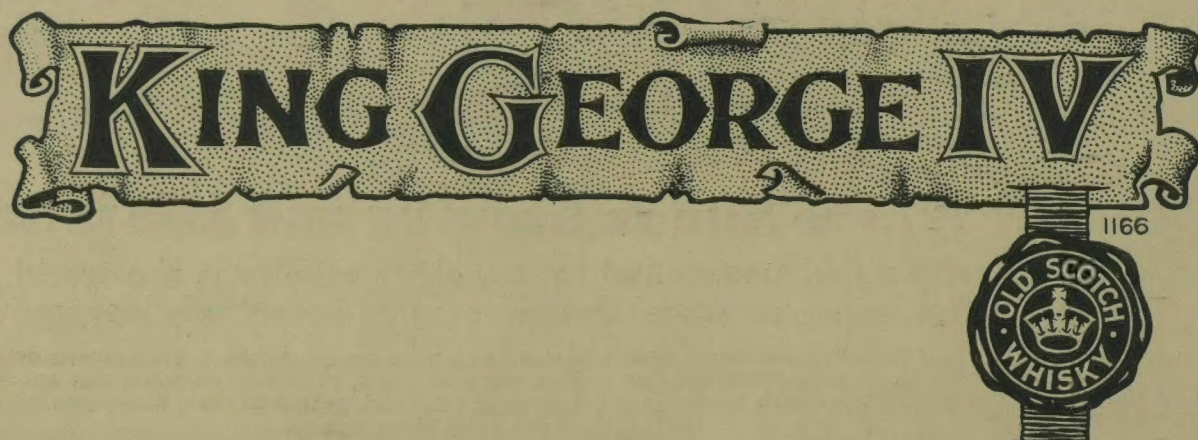
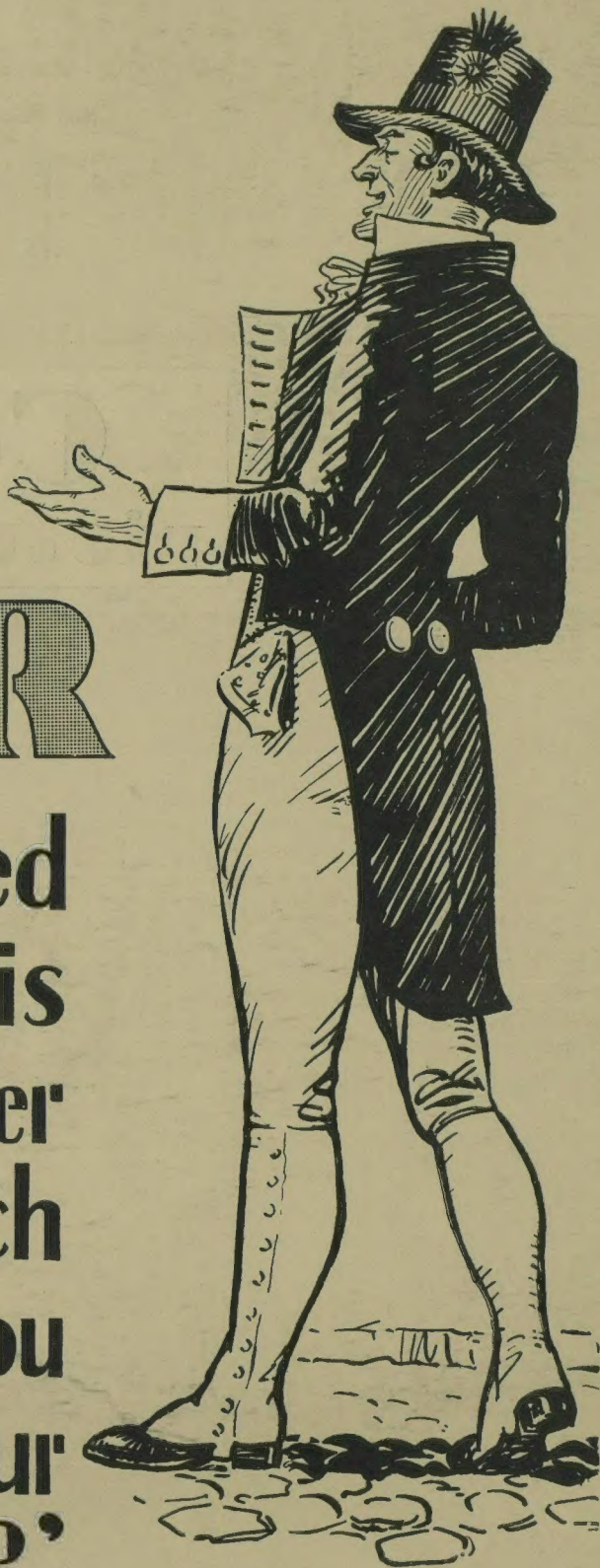
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IF SAM WELLER

had asked
to-day, 'Vich is
your partickler
wanity? Vich
wanity do you
like the flavour
on best Sir?'
the answer, of course,
would invariably be~



THE ILLUSTRATED LONDON NEWS

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SATURDAY, DECEMBER 5, 1931.



A BANK'S PROTECTION AGAINST GUNMEN: A CASHIER VISIBLE YET INVISIBLE!

In view of the occasional "holding up" of cashiers in charge of isolated bank branches in Great Britain, and of the many bank "hold-ups" in the United States, this drawing is of topical, as well as of unusual, interest. It illustrates an anti-gunman device which emanates from America. Describing the method, a correspondent writes to us from California: "While the country's authorities are busy planning drastic measures to stamp out gang racketeering and bank stick-ups, David C. Earl, of Long Beach, California, has revealed the details of a new system to foil bank bandits. When a bandit approaches a teller's cage, he apparently sees the teller in his usual place, but actually sees only a reflection

of the teller in a mirror. In reality, the teller is standing several feet to the right, behind a steel barrier, and, it may be added, within reach of a gun turret. The system operates by means of a mirror at an angle of 45 degrees. In case a bandit attempts to shoot a teller who refuses to put his hands up, the bullets strike the mirror, not the man. Wide bars and a steel wall prevent a bandit who is 'wise' to the system from shooting round the corner at the teller. This device has been installed in several banks." A "teller" is, of course, the official we should call a cashier. Obviously, in our drawing the grilled wall in front of the bank counter has been broken away, diagram fashion.

DRAWN BY C. E. TURNER, FROM A SKETCH BY A CORRESPONDENT IN CALIFORNIA



By G. K. CHESTERTON.

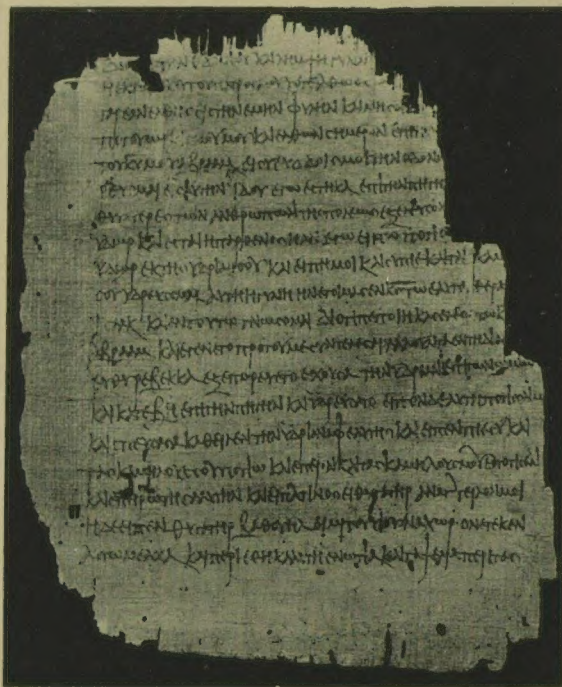
THOSE who insist most sternly that sociology is a science seem specially incapable of being scientific. I do not say, for my part, that it is enough to be scientific; but they do. They say it is the first, last, and only necessity to be scientific, and then they are unscientific. This fact appears in many connections; it appears notably in connection with the debates about the prevention of War and the perpetuation of Peace.

A scientist looking for some chemical substance that will produce a certain chemical change, and finding that it is soda, does not cry out in a querulous tone, "But I don't like soda!" A chemist isolating an ingredient, and discovering it to be salt, does not make a face and say, "But my family never takes salt." They would not select the patterns of crystals or plants as they would select the patterns of wallpapers or carpets, by the associations of certain emblems or their taste for a certain colour. If we are to employ the scientific method, while we are actually employing the scientific method let us at least be scientific, and banish from our minds tests that are merely tastes and tastes that are analogous to the æsthetic. A doctor administering medicine is not seduced by the beautiful crimson colour of one medicine from the dingier brown colour of another and better medicine; nor does he hesitate over a black draught because he is depressed by the sight of black. Yet I have scarcely ever known a "modern" and scientific sociologist who did not follow his own likes and dislikes in his social science. I have hardly known one who did not colour it with his party colours; with his taste for the Red of Communism or his distaste for the Black of Clericalism. Above all, I have never known such a social doctor who could take a medicine he did not like. I have never known a man of that kind who could bear to come to scientific conclusions contrary to his philosophical conceptions. I have never met one who could swallow the black draught of real realism without making a face.

Consider the case of all those, of the school of Wells or Russell, who would apply science to society in the matter of the prevention of war. They give elaborate lists of the things that lead to war. They make themselves responsible for the suggestion that, if these things were avoided, we should avoid war. But they only mention the things that they themselves happen to dislike. They never mention any one of the things that they themselves happen to like. If they are republicans, wars are only waged by kings. If they are socialists, wars are only waged by capitalists. If they are democrats, wars are the result of aristocracy; if they are reactionaries, or claim to be an intellectual aristocracy, wars are only made by mobs. If they are atheists, wars are waged by priests, or the only people who are ever exempt from waging them. If they happen to have a hatred of babies (and some of them seem to have, heaven knows, to judge by their essays on procreation and population) they will probably discover that babies lead us all into battle.

Now, speaking in a detached and scientific manner, I should say that the following causes (along with others, of course) largely contributed to the last Great War. You will hardly find them mentioned by most writers of the scientific school

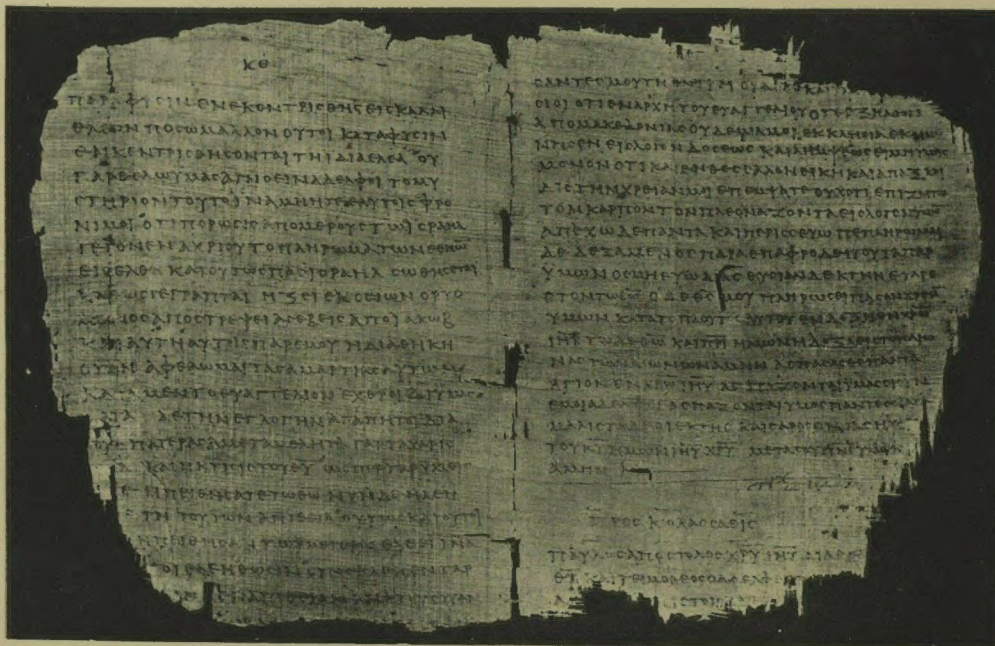
of Mr. Wells or Mr. Russell: (1) Universal State Education. Without that mighty modern engine or invention, it would have been quite impossible to drill whole huge populations for the instantaneous and unanimous acceptance of one view of national and international history. Germany stands first in this fact, as must be admitted even by those who dispute whether Germany struck first in the actual fighting. The teaching to all those varied tribes of the same Teutonic theory of history (which was



A GREAT DISCOVERY OF GREEK BIBLE MANUSCRIPTS, INCLUDING THE EARLIEST YET KNOWN: ONE OF THE NEW PAPYRI FROM EGYPT—A PASSAGE FROM THE BOOK OF GENESIS. (ABOUT 6 INCHES WIDE.)

in its nature a Teutonic theory of victory) was the work of the modern machine of popular education, and no other mortal machine could have done it. An ordinary casual Bavarian, left alone with his beer and his music and his mediævalism (which is the polite name for his religion), would never have evolved out of his own capacious but very contented inside the notion that he and a frozen prig from Pomerania were part of one great Ethnic Evolution of the Superman, scientifically predestined to conquer common humanity. *Tantum Educatio* (if there is such a word) *poluit suadere malorum!* Nothing but Education could fix such an infernal fad in five million different minds at the same moment. France did something similar in a less "thorough" way; that is, in a more civilised way. England taught all her poor children by compulsion to sing songs about Empire Day, and to read an English history which was a very English history. Its educational essence has been most scientifically extracted in the authoritative text-book called "1066 And All That." I am not attempting to proportion or distribute blame among these systems. I only say it was the system called universal education that was to blame. And it is a grisly glimpse of the blindness of nations to reflect that our own nation throughout the nineteenth century only argued about whether the State School ought to teach religion. It never noticed that the State School did teach politics, patriotic politics, and therefore essentially party politics; it did teach not only politics, but ethics; it did teach morality and philosophy and a view of life. I am not discussing if it was my view of life. I do not despise patriotism; I do not even entirely despise education. I only say that education led to War.

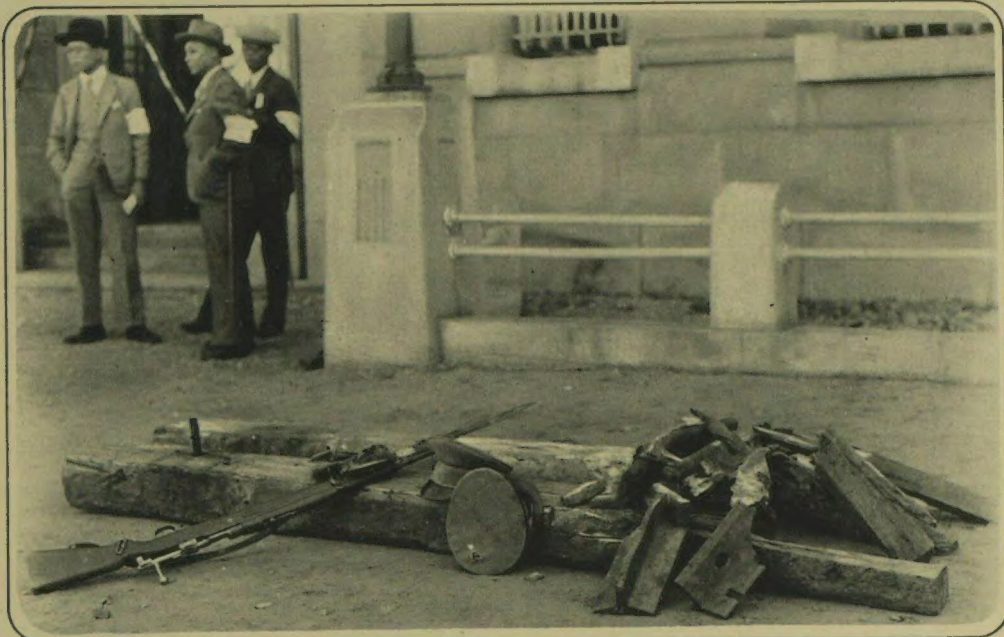
Again: (2) an element that helped it was Free Thought and even religious liberty. Wherever whole crowds can go off after a new philosophy, with new values, nobody can say what value they will set on their own lives or ours. Wars have always followed such moral secessions: as the Crusades followed that of Mahomet or the Revolutionary Wars that of Rousseau. I am not now discussing whether I want everybody to think alike; but it is common sense that they would fight less if they did think alike. What makes peace so hard to predict is that nobody knows how anybody will value anything. Nobody knows whether a man will kill for Bolshevism or die rather than be a Bolshevik. This is even a noble cause of war; I could give many more ignoble, but even more modern. There is, for instance: (3) the mere interest of scientific inventors in the arts of war; an interest by no means trivial. Yet I seldom see any of these elements even mentioned by my sociological friends when they write about peace. They say that fighting comes from flags and frontiers, because they dislike flags and frontiers; though there has been fighting among nomads who had no flags and fought in no-man's-land. They say that war was blessed by priests and parsons, though in every country it was blessed much more by professors and men of science. But in both cases the men of science surely rather fail to be scientific. I will believe in their cool and rational detachment when I see any single one of them blaming something that he does like or thanking something that he doesn't like. Till that day there will be no Science of Sociology, but only the living and warring creeds of men.



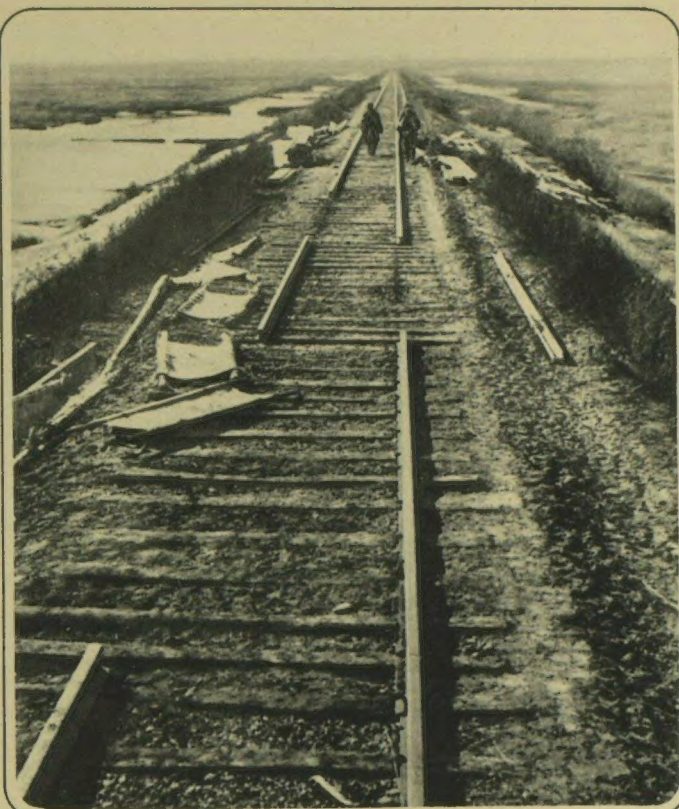
PART OF ST. PAUL'S EPISTLE TO THE ROMANS IN THE NEWLY FOUND MANUSCRIPTS: PAPYRUS LEAVES (PROBABLY THIRD-CENTURY) FROM A CODEX THAT ORIGINALLY INCLUDED ALL THE PAULINE EPISTLES. (ABOUT 12 INCHES ACROSS THE TWO LEAVES.)

Sir Frederic Kenyon recently announced "a discovery of Biblical manuscripts which rivals any [previous finds] in interest and surpasses them all in antiquity. The discovery" [he continued] "consists of a group of Greek Biblical papyri, acquired by Mr. A. Chester Beatty, the well-known collector of illuminated manuscripts. . . . The source of the find has not been disclosed, but . . . it must have come from the library of a Christian church or monastery in Egypt. . . . The collection is the most remarkable addition to the textual material of the Greek Bible made for many a long day. . . . Nineteen books of the Bible are represented and (part of) the lost Greek text of the apocryphal Book of Enoch. . . . In all there are some 190 leaves. . . . Among them are the earliest manuscripts of the Greek Bible yet known, assigned with confidence to the second century." Genesis is represented by two MSS—one, of 44 leaves, with two columns to a page, containing chapters 9-41, and the other of 22 leaves, ranging from chapters 24 to 46. The New Testament MSS. contain passages from all four Gospels, the Acts, several Pauline Epistles, and Revelation. Fragments of a codex, assigned to the third century, include five surviving leaves with portions of the Epistle to the Romans, v, 17, and xi, 32.

CHINESE AND JAPANESE FIGHTING IN MANCHURIA : THE NONNI FRONT ; TSITSIHAR ; AND RELICS OF THE ORIGINAL CAUSE OF TROUBLE.



SAID TO BE THE ONLY EVIDENCE PRESERVED BY THE JAPANESE THAT THE CHINESE BLEW UP THE SOUTH MANCHURIAN RAILWAY TRACK—THE ALLEGED CAUSE OF THE ORIGINAL TROUBLE IN MANCHURIA : DÉBRIS COLLECTED FROM THE SPOT.



THE ALLEGED ORIGIN OF THE FIGHTING ON THE NONNI RIVER : DAMAGE TO THE TAOHAN-ANGANCHI RAILWAY, SAID TO HAVE BEEN CAUSED BY CHINESE WHO BLEW UP A BRIDGE AND FIRED ON MEN REPAIRING IT.



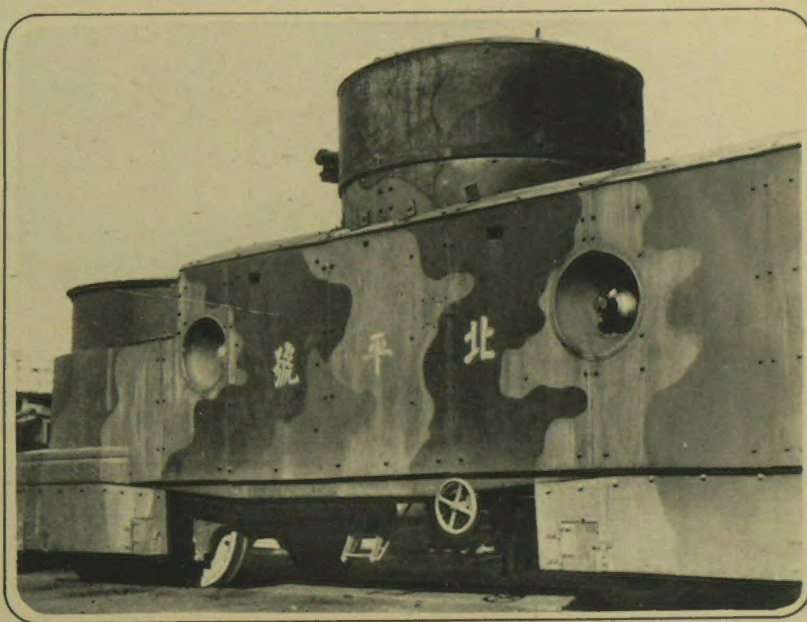
JAPANESE SOLDIERS, ASSISTED BY HIRED CHINESE COOLIES, CARRYING AMMUNITION TO THE FRONT LINE : AN INCIDENT OF THE FIGHTING ON THE NONNI RIVER, IN NORTHERN MANCHURIA, A FEW WEEKS AGO.



IN THE HEILUNGKIANG CAPITAL, WHOSE OCCUPATION BY JAPANESE TROOPS CAUSED CONCERN IN MOSCOW : THE CHINESE EASTERN RAILWAY STATION AT TSITSIHAR, ON THE RIVER NONNI.



JAPANESE ARTILLERY OFFICERS IN A FRONT-LINE LOOK-OUT POST AT THE NONNI RIVER BRIDGE-HEAD : OBSERVING THE ENEMY'S POSITION AND (IN LEFT FOREGROUND) A FIELD-TELEPHONE IN USE.



MECHANISED WARFARE IN MANCHURIA : A CHINESE ARMOURD TRAIN USED BY GENERAL MA CHANG-SHAN DURING OPERATIONS AGAINST THE JAPANESE NEAR TSITSIHAR—SHOWING MACHINE-GUN PORTS AND GUN-TURRET.

The events here illustrated, of course, occurred some weeks ago, and the situation in Manchuria has since developed. When the trouble began on the Nonni River each side alleged that the other was the aggressor. The Japanese reported on November 3. that, while a bridge blown up by the Chinese was being repaired, their men were fired on by General Ma's troops. Fighting then broke out. The Japanese had no guns, but a battery was sent to their aid, and a battalion was despatched from Taohan. On November 6 the Japanese, reinforced, made a counter-attack, using aeroplanes, and after a few hours captured the Chinese position. The Japanese casualties were estimated at 200. Later it was reported that Chinese cavalry were making a détour to surround the Japanese at the

Nonni bridge. The Japanese, still greatly outnumbered, sent an ultimatum to General Ma, requiring him to withdraw his forces, but the reply was unsatisfactory. A Tokyo message of November 18 announced that a Chinese army of 26,000 on the Nonni River had been routed and dispersed by 3000 Japanese. The casualties were given as 300 Japanese and 4000 Chinese. The same evening Japanese advance parties entered Tsitsihar, capital of the Heilungkiang province, unopposed. The main body of the Japanese force occupied the city next day, and a new Chinese governor proclaimed the independence of the province and assumed the civil administration. These events caused some concern in Moscow, as the Chinese Eastern Railway is a joint Russo-Chinese enterprise.

BOOKS OF THE DAY.

AMONG the books that have come my way of late, the most interesting and important is "LORD ROSEBERY." By the Marquess of Crewe, K.G. 2 vols. Illustrated (John Murray; £2 2s.). This biography has been eagerly awaited, and the time of waiting has not been unreasonably long, in view of the enormous amount of labour involved in the preparation of such a work. It is only two-and-a-half years since Lord Rosebery's death (on May 21, 1929, at the age of eighty-two), but it seems longer ago because his active career closed just before the end of the war, and his last eleven years were passed in the twilight of retirement due to broken health. If in life he had his share of evil fate, he has at least been fortunate in his biographer, who combines great literary ability with the intimate knowledge of a son-in-law and the intellectual sympathies of a political colleague. The result is a memoir of quite exceptional quality, well written and well balanced, and in all respects a satisfactory portrait of one of the most brilliant and fascinating personalities of his time.

Lord Crewe has appropriately kept separate the two main aspects of Lord Rosebery's public pursuits—his work as a statesman and his recreations as a sportsman. "I have not attempted," the biographer writes, "to give in detail a political history, even of the few years during which Lord Rosebery held high office. Such notable books as John Morley's *Life of Gladstone*, Lord Fitzmaurice's *Lord Granville*, Mr. A. G. Gardiner's *Sir William Harcourt*, and Mr. J. A. Spender's *Sir Henry Campbell-Bannerman* cover much of the same ground, and I am greatly indebted to these, to say nothing of such histories as are concerned with the years from 1880 to 1910. I have purposely placed the racing chapters at the end of each volume. Though the Turf filled an important part in Rosebery's life, it seemed better not to break the continuity of the ordinary narrative by frequent interpolations of detail on a subject not of universal interest." The wisdom of this course is proved by certain remarks in the second volume concerning an event thus noted by Lord Rosebery in his diary for 1894: "I won the Derby with *Ladas* just 25 years after the first *Ladas* disgraced himself and me in the same race. The scene was one of delirious enthusiasm. I scarcely know why."

Commenting thereon, Lord Crewe says: "Not a few of Rosebery's political followers looked on these racing triumphs with anything but favour. . . . To a powerful minority of keen Liberals the Turf represented open vice. . . . But others, less fanatical, disliked the thought of a Liberal Prime Minister winning the Derby. . . . To watch *Ladas* gallop was no greater distraction from serious politics than to denounce

quotation marks, presumably, indicate that we have here Lord Rosebery's own comment concerning the book in question. The biography mentioned was doubtless the racy but unauthorised work of the late Mr. Baring Gould.

Of Lord Rosebery's early life the record is brief but adequate. It includes his own recollection of falling under the spell of Macaulay's Essays, at the age of eleven; "and to that book," he wrote in after days, "I owe whatever ambitions or aspirations I have ever indulged in." Another abiding influence was his school. "All his life long he remained subject to the indescribable charm of Eton. . . . To his last days, whatever honours the years might heap on him, he was prouder of being an Etonian—next to being a Scotsman—than of anything else in the world." On his death-bed he asked for the music of his Eton tutor's famous "Boating Song." His academic career recalls a rich example of Oxonian wit. "At Oxford," we read, "dog-carts were in vogue. Rosebery one day was driving Prince Hassan, the Khedive's brother, at that time an undergraduate, when there was one of the mishaps to which two-wheeled carriages were liable, and the pair were tumbled out on the roadside. No great damage was done, but when, not long afterwards, Rosebery offered a lift to the popular Christ Church don, Charles Lutwidge Dodgson, the author of *Alice in Wonderland*, he was met by the Scriptural query, 'Intendest thou to kill me, as thou killedst the Egyptian?'"

Summing up his father-in-law's qualities, both as man and statesman, Lord Crewe quotes an illuminating item from one of Lord Rosebery's casual jottings: "The secret of my life, which seems to me sufficiently obvious, is that I always detested politics. I had been landed in them accidentally by the Midlothian election." Elsewhere the biographer describes him as "a political Hamlet." As to his character—"When all is said and done, Rosebery remains something of an enigma to those who knew him best. . . . It is a hopeless task to fix in cold print any impression of his personal charm. . . . Though the Fairy Queens beside his cradle, unlike those in Macaulay's poem of which he was so fond, lavished many various gifts upon him, it would be untrue to call it a very happy life. But he warmed both hands before the fire of life, and he did not fear death."

Just now the Far East is making strong claims on public attention, and any book that takes us thither is sure to be widely read, especially so perceptive a work as "A WANDERER IN INDO-CHINA." The Chronicle of a Journey through Annam, Tong-king, Laos, and Cambodia, with Some Account of their People. By Hermann Norden (Fellow of the



THE TREASURE OF THE WEEK AT THE OIGNIES ALTAR-CROSS, WHICH QUARTER OF THE

Probably, this altar-cross was made in the Priory of St. Nicholas at Oignies-sur-Sambre, near Namur, which was founded in 1192 by four brothers belonging to a wealthy family at Walcourt. Whilst three of these brothers became priests, the fourth, Hugo, preferred to remain a lay brother, and, until his death in about 1230, devoted himself to enriching the church with goldsmith's work of his own making. Three authenticated pieces by him may be seen at the Convent of the Sisters of Our Lady at Namur. The front of the cross here seen is of silver-gilt stamped in openwork, set with amethysts and cornelians, and with

Vaticanism in a pamphlet, with Gladstone, or to work in a chemical laboratory, with Salisbury. But it was somehow felt that the ownership of a Derby favourite was too absorbing a pastime for the wearer of Gladstone's mantle." The G.O.M. was larger-minded. "Gladstone," says Lord Crewe, "never fostered such small prejudices and disapprovals. He was not interested in racing, though there was a legend that he had once surprised a convivial party by reciting a long list of Derby winners. But he liked the old ways; and if Hartington or Rosebery enjoyed breeding or running horses, as landowners and statesmen had done for generations in the past, he saw no reason to object to them, any more than to Spencer's hereditary pack of hounds."

It is perhaps through the eyes of his old leader that people of to-day can best see Lord Rosebery and appreciate his character. Discussing political events of 1879, Lord Crewe writes: "Thus began Rosebery's close personal intimacy with Gladstone and his family. . . . To a superficial onlooker it might have seemed that there was little in common between the old and the young man, separated by the gulf of nearly forty years. . . . It might appear to represent the contrast between the library of the Athenæum and the bow-window of White's Club. But the onlooker would have been wrong. One thing intolerable to Gladstone was a flippant approach to grave matters. He found in Rosebery a character that might take some trivial things too seriously, but would never treat serious things lightly. . . . Again, there was much common ground, not obvious to the bystander, in Rosebery's genuine bookishness, and in his perpetual interest in ecclesiastical personages and their doings."

From boyhood onwards, as this memoir makes clear, Lord Rosebery, while he "never posed as a Puritan," was "religiously minded" on the broadest lines. We learn, for instance, that "he was a regular communicant of the Church of England; but in Scotland he most often attended Kirk, and in Roman Catholic countries often went to Mass." One "ecclesiastical personage" who attracted him figures in an account of the books he read during his voyage to India in 1886. He "began with Eliot Norton's two new volumes of Carlyle's letters . . . and 'finished, too, the much more interesting biography of that wild, poetic, antediluvian parson, Hawker of Morwenstow.'" These

THE VICTORIA AND ALBERT MUSEUM: WAS FASHIONED DURING THE SECOND THIRTEENTH CENTURY.

tablets of glass covering miniature paintings on vellum and lists of the relics contained within. The back is of copper-gilt finely engraved with Christ in majesty, the symbols of the Evangelists, and vine scrolls. The cross was obviously made by someone familiar with Hugo's work, which it closely resembles; but it seems wiser to attribute it to a pupil, rather than to the artist himself. Its maker was, perhaps, also responsible for a cross and a reliquary in the same style at Walcourt. The cross seen here is 20½ in. high and 14½ in. wide.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

Royal Geographical Society and the American Geographical Society). With many Illustrations and Map of Route (Witherby; 15s.). Mr. Norden is not only a picturesque and entertaining writer, but a traveller of great experience, as witness his previous volumes—"From Golden Gate to Golden Sun," "Under Persian Skies," "Byways of the Tropic Seas," and records of journeys in East Africa and the Belgian Congo. His latest itinerary, here recorded, began at Saigon, went northward along the coast, by the Mandarin Road, to Hanoi, thence by devious mountain tracks to Yunnan-Fu in Southern China, and back to Saigon by a circuitous inland route which led him, towards the end, to Angkor Vat and the other great temples of that region. To readers who visited the French Colonial Exhibition, his book will make a special appeal, not only in connection with the wonderful Khmer ruins, but for its general picture of French administration in these Oriental protectorates. The native life in the various districts visited is described with much vivid detail, and always with a personal touch giving the traveller's own impressions, and amusing incidents of travel. Nor is the narrative lacking in the thrills of danger, as from tigers and snakes, the perils of river rapids, and occasionally from bandits.

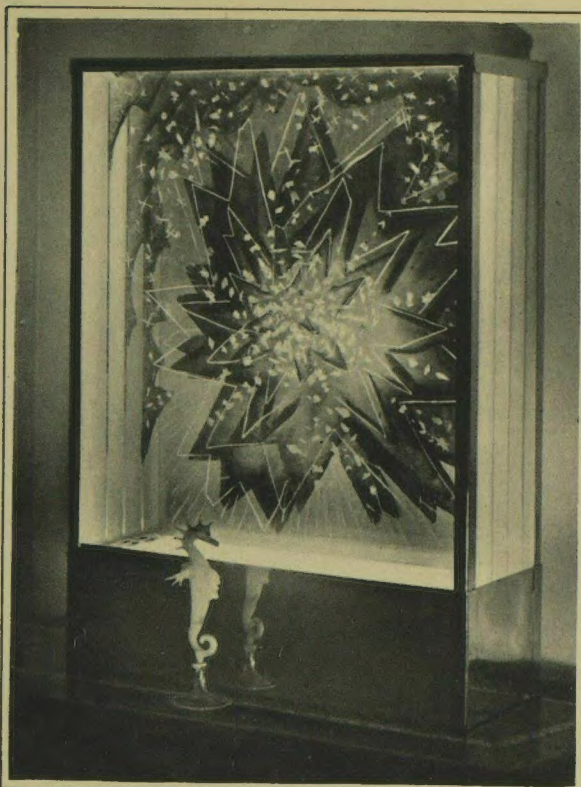
Although Mr. Norden, of course, was nowhere near Manchuria, he penetrated far enough into Southern China to see much of the prevalent lawlessness and the political conditions as affecting foreign nations. "Even yet," he writes, "Yunnan is far more its own country than it is a part of the republic to which it owes scant loyalty. In the hands of one usurper of power after another, the twelve millions of population would not care, nor perhaps know, whether they were ostensibly governed from Nanking, Paris, London, or wherever. 'But for international complications we could walk into Yunnan without firing a gun,' a French official in Laokai said to me. . . . It may well be that when—or if—the splitting up of China comes, the acquisition of territory by European Powers will begin in this province in the south-western corner. This probability may account for the fact that both France and Great Britain have strong men in the diplomatic service at Yunnan-Fu." Here, and elsewhere in Mr. Norden's book, is matter of significance to statesmen concerned with the future of China. Incidentally, comparing Peking in 1912 with Yunnan-Fu in 1931, he shows that revolutions do not always achieve the blessings they promise. C. E. B.

"DIAPHAENICONS": INGENUITIES BEAUTIFUL BY DAY AND NIGHT.

A NEW ERNEST PROCTER IDEA: DOUBLE-PURPOSE DECORATIONS.



"A COUNTRY BOUQUET."

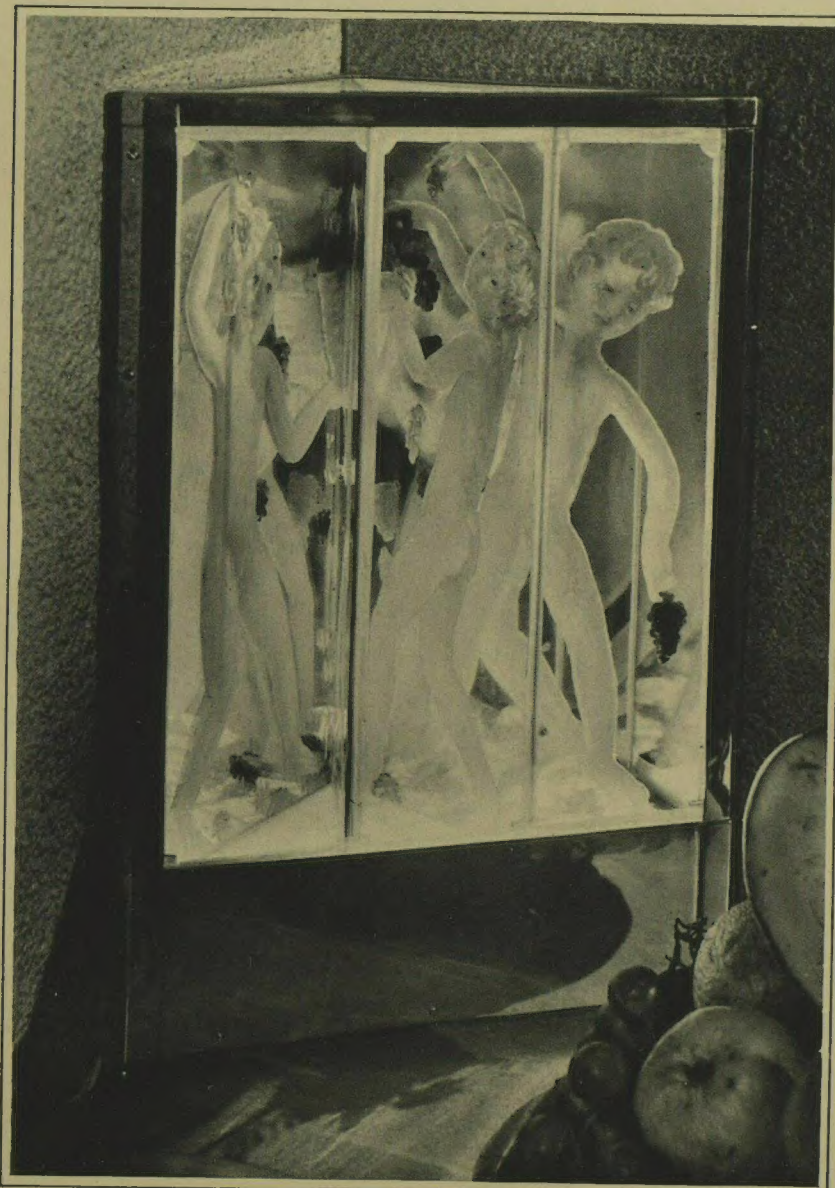


"THE BEVELLED DECORATION."



"SEA HORSES."

It is the purpose of "Diaphænicons" to be beautiful both by day and by night. As minor sources of light, they render unnecessary those ordinary lamps which are generally ugly when unlit; and it is claimed for them, and claimed with obvious truth, that they are very pleasant to look upon not only in ordinary circumstances, but when one is sleepless or when one awakes in the morning! They are particularly delightful in dark corners of rooms otherwise not too cheerful, on darkish staircases, or in dim passages. Those illustrated here are movable decorations; but, obviously, "Diaphænicons" can be built into the brickwork of the house, "on walls, floors, or ceilings, either within or without," as their patent specification says. With regard to their cases, it may be added that all those which are not too large are plated with platinum by a new process, and do not require cleaning. The others, which are chromium-plated, need but an occasional wipe with a damp cloth. In each "Diaphænicon" a series of sheets of glass are placed one behind the other; and each "Diaphænicon" is illuminated by concealed lighting.



"THE BASKET OF GRACE."



"ICE PLANT AND PASSION FLOWER."

Here are illustrated certain of those ingenuities by Mr. Ernest Procter, the distinguished artist, which are called "Diaphænicons" and are being shown at a special exhibition at the Leicester Galleries, whose Private View is to-day,

Saturday, December 5. As our reproductions indicate, it is quite fair to say that Mr. Procter has invented a new art, and it is certain that, in these days of unusual interest in artistic decoration, his show will attract special attention.

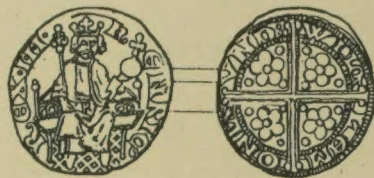
COIN OF THE REALM.

BEING AN APPRECIATION OF

"THE COINAGE OF ENGLAND": By CHARLES OMAN, K.B.E.*

(PUBLISHED BY THE CLARENDON PRESS.)

"IN and about the year A.D. 400 the whole of the civilised world, from Exeter to Edessa, was using a single coinage, which consisted of a gold piece called the *solidus*, and its third called the *tremissis*, weighing respectively about 66 and 22 grains, of a silver coin called the *siliqua* . . . and of subsidiary bronze coins of three small denominations." It was not until two hundred years later that species and sub-species of varying coinages began to develop in different parts of Europe. England saw many in the four hundred years before the Norman Conquest. The standard types of rune-bearing, Anglo-Saxon



1. THE ESTABLISHMENT OF A GOLD CURRENCY BY HENRY III. IN 1257: THE FLORIN INTRODUCED IN 1257.

coins were the silver *seal* and the gold *thrymsa*. The first English silver coin which can be associated with an identified monarch is the *seal* of Peada, King of Mercia, 656-7 A.D. A century later, English coinage was to be influenced by Continental models, and with their penny and halfpenny the English imitated the Frankish denier and obole. Offa adopted the principle of making the royal name and title the most important feature of the currency, and thereby marked an epoch in our coinage. In the next century, the coinage is crude and complicated, owing to the unsettled state of the country and the Danish invasions. The issues of the Danes in England and of the Kings of United England contain few features of interest for anybody but the collector, and make tedious reading. That the coinage presented certain problems, and was open to grave abuses shortly before the Conquest, is shown by the Laws approved by Ethelred's Witan at London in 1002. "One of them is against the die-engraver who forges the reverse die of a penny of a moneyer bearing his name, without his knowledge, and sells it to an unscrupulous person, who strikes with it coins of low weight or impure metal. When these are detected, the innocent moneyer whose name is on them is arraigned, and may find it difficult to prove that he had nothing to do with the die produced. The other law, however, proves that moneyers are not always innocent victims—it imposes the heaviest penalties on any mint-master who takes his tools to a secret place outside a town . . . and there strikes pennies out of sight of all witnesses, which are unsatisfactory in weight or metal. He is to be at the King's mercy for his life and goods."

William the Conqueror retained the old forms and methods of coinage, and was active in his issues of pennies. A process of deterioration sets in with Henry I., and reaches its nadir in the state of chaos which prevailed under Stephen. Throughout this history, indeed, it is noticeable that the condition of the currency is a fair general index to the monarch's character and capacity. When Henry I. awoke to the defects of his currency, he acted with the sudden violence of the weak man, and ordered all the moneyers of his realm to be mutilated! This curious method of financial reform, however, did not arrest the process of decay, which went on until Henry II., in 1157, took the matter in hand with a new and uniform type of penny.

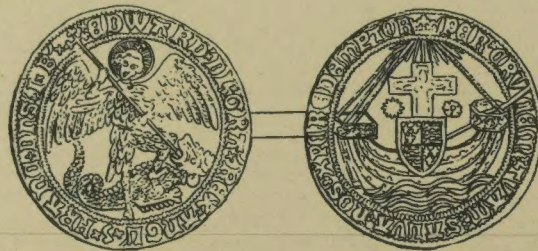
Not until the middle of the thirteenth century did English coinage show any real aspiration after æsthetic

and well-executed piece that it appears quite phenomenal among the contemptible silver of the epoch," but it failed to establish itself. It is reproduced here as Fig. 1.

Improvement in design continued under Edward III., and to this reign belongs the introduction of the "noble." Here for the first time we see something like a neat and intelligent symbolism; a glance at Fig. 2 will explain why the author of the *Mare Clausum* wrote—

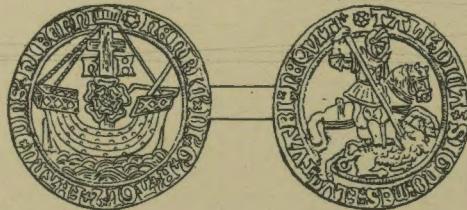
Four things our noble sheweth to me—
King, Ship and Sword, and Power of the See.

The succeeding reign was to witness a severe silver famine, which continued into the reign of Henry IV., and was necessarily accompanied by a steady deterioration of the coinage, which the King did little to arrest until he had been on the throne for eleven years. There was a marked recovery and a prolific output under Henry VI., but it was followed by another "slump." St. Michael and the dragon first appeared on a coin of Edward IV., which, under the name of the "angel," is well known to all readers of Shakespeare. It will be seen from Fig. 3 that the original St. Michael was eventually replaced by the mounted St. George of the contemporary sovereign; the change took place with the "George Noble" of Henry VIII. (Fig. 4). Before this had happened, however, a most important numismatic event had occurred in the reign of Henry VII., who introduced the first golden "sovereign." It was "the largest and most valuable coin ever yet seen in England, a double ryal of 240 grains' weight, to which the name Sovereign



3. A PIECE WELL KNOWN AS AN ANGEL: ST. MICHAEL AND THE DRAGON ON A NOBLE-ANGEL OF EDWARD IV. THE FOURTH'S INTRODUCTION.

was officially given, from its magnificent type of a king enthroned, crowned, and royally robed (Fig. 5). This was issued in 1489, and a little more than a century later, under Elizabeth, the "crown-gold" sovereign of 20 shillings



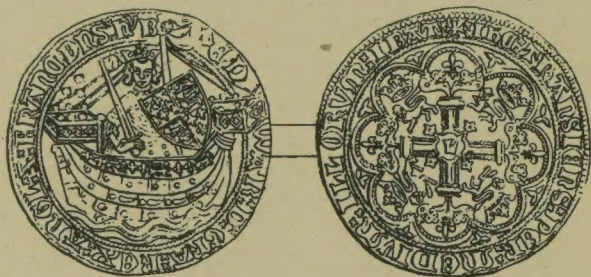
4. ST. GEORGE REPLACING ST. MICHAEL—ON THE GEORGE NOBLE OF HENRY VIII.

(distinct from the "fine-gold" sovereign of 30 shillings) made its appearance. Two other interesting events belong to the reign of Henry VII.—the introduction of the first silver shilling of twelve pence, and the striking of what Sir Charles Oman considers to be the handsomest piece ever produced by an English mint—*viz.*, the "dragon" type of Henry VII.'s last three "splendid sovereigns." It may be interesting at this point to contrast England's ugliest coin. For the booby prize, Sir Charles Oman hesitates between a crown struck by Bushell at Shrewsbury during the Civil War, and some pennies and halfpennies which were issued during the Commonwealth, and which excited much ribald comment.

To retrace our steps a little—Henry VII.'s achievements were followed by a sharp reaction. Henry VIII. "had taken over from his father the finest, the best executed, and the most handsome coinage in Europe. He left to his son the most disreputable looking money that had been seen since the days of Stephen—the gold heavily alloyed, the so-called silver ill-struck and turning black or brown as the base metal came to the surface." Mary promised great reforms, but completely failed to effect them; and it was left for Elizabeth to bring about "the complete rehabilitation of the coinage of the realm by the final demonetisation of all the base money left behind by Edward VI., and the restoration of a homogeneous and perfectly honest currency." A great experiment of this reign was the first attempt to coin money by machinery.

It was met with the strongest conservative opposition, and was abandoned. Mechanical minting, though the experiments of its inventor, Mestrel, seem to have been very successful, was doomed to be postponed until the Restoration.

The reigns of the first two Stuarts produced little of interest, except the copper currency of James I.; and Charles I. was highly dissatisfied (as he might well have been!) with his own portraiture in metal; but he did not, like Henry I., ordain the mutilation of all his moneyers, and when war broke out he had to be content with makeshift coinage, of which the various types issued from the



2. THE NOBLE INTRODUCED BY EDWARD III.

"Four things our noble sheweth to me—King, Ship, and Sword, and Power of the See."—The *Mare Clausum*.

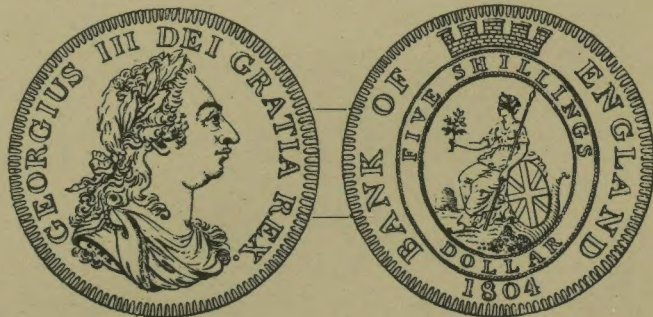
Oxford mint are perhaps the most interesting. The most famous of these, and, indeed, one of the most celebrated of all English coins—"Rawlins's pattern-crown"—is of an elegance which is in striking contrast to most pieces of the period.

It is with the Restoration that our currency may be said to have settled into its modern form. Charles II.'s "was the reign in which the English coinage took its final change in shape and appearance, ceased to be struck by the mediæval method of the hammer and anvil, and became neat, mechanically perfect, and assimilated in type to that of most of the other European countries." This period was also notable for the introduction of the guinea, made of the "Guinea gold" of the African Company, and for an experiment in tin coinage (which yielded again to copper under William III.). In the early eighteenth century, it is interesting to find a certain Isaac Newton as Master of the Mint—"where he proved that mathematicians are not necessarily incompetent business men." It is also at the beginning of this century (with George I.) that "Fidei Defensor" first appears on our coins.

The middle of the eighteenth century saw the beginning of a silver famine, which, in conjunction with war and other economic disasters, led, at the end of the century, to a financial crisis which reminds us of our own times. In 1797 the gold balance at the Bank of England was reduced to a little over a million: Pitt suspended all cash payments, and made Bank Notes legal tender to any amount. Great Britain worked on a paper currency for nineteen years. It will be a surprise to most people to learn that at this time Spanish dollars were in circulation in England—such was the scarcity of silver—and that in 1804 the Bank of England was producing an English silver dollar of the value of 5s. (Fig. 6). The grave currency difficulties of this period were settled by the establishment of a mono-metallic gold standard and by a vigorous recoinage in 1817.

The remainder of the nineteenth century is barren of numismatic interest. Everybody will agree with Professor Oman that a great opportunity of fine coinage was lost at the Diamond Jubilee of 1897; and, with the exception of the now elusive sovereign, it cannot be pretended that our present coinage and paper currency are of any artistic distinction.

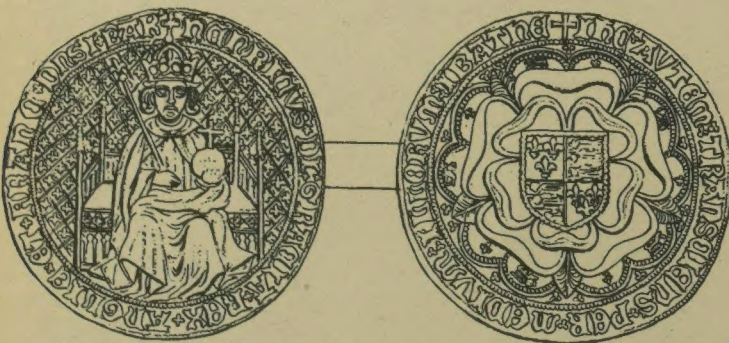
This volume well illustrates the fact that numismatism is not merely a collector's fad; in a sense, coins are an abstract and brief chronicle of the time. This book,



6. A BANK OF ENGLAND SILVER DOLLAR—STRUCK IN 1804.

therefore, has historical as well as technical value; and on that account it is the more to be regretted that it is somewhat dully written, exhibiting certain inelegances of style which are surprising in a writer of such experience.

C. K. A.

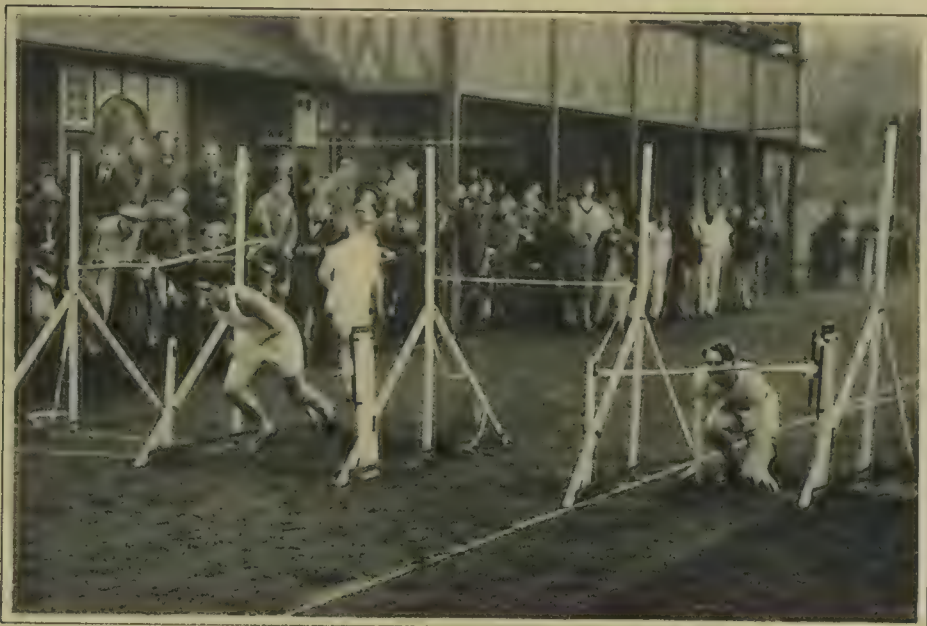


5. THE FIRST GOLD SOVEREIGN OFFICIALLY SO CALLED—A DOUBLE RYAL STRUCK IN 1489.

merit. There are many mediæval types to which Sir Charles Oman applies the term "disgraceful" (an adjective of which he seems to be fond); but with Henry III. we see an attempt to reach a higher artistic standard, and this reign is notable for an experiment in the establishment of a gold currency. This appeared in 1257, and was an imitation of the gold Florin of Italy—"a piece with the big lily of Florence, the 'Fiore,' on one side, and the standing figure of St. John the Baptist on the other." Henry's golden derivative of this famous coin was "such a handsome

* "The Coinage of England." By Charles Oman, K.B.E. (The Clarendon Press; 21s. net.)

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A NEW STARTING GATE FOR HURDLERS: THE DEVICE IN USE DURING THE 480-YARDS HIGH HURDLES IN THE UNIVERSITY RELAY RACES—A CAMBRIDGE RUNNER RELEASED (LEFT), THE TAPE ON HIS RIGHT HAVING BEEN BREASTED; AND AN OXFORD RUNNER BEHIND HIS "GATE" AWAITING RELEASE (RIGHT).

In the University Relay Races at Oxford on November 28, Cambridge beat Oxford by four events to three. As to the new starting gate, we cannot do better than quote the "Times" on the 480 Yards Hurdles: "The race was chiefly important as the first public test of a device for securing fair starts in races run shuttle-wise. Hitherto runners have had to be sent off by a pat on the back or left to their own judgment. This has frequently led to confusion and misunderstanding. By the new device the second runner cannot leave his mark until a band in front of him is drawn back. The band is automatically drawn back by a spring when the first runner breasts a tape which releases a catch." The invention owes its being to the ingenuity of Mr. H. Rottenburg, the old Cambridge "Rugger" Blue.



LORD TRENCHARD'S PRIVATE TALK WITH MEMBERS OF HIS NEW COMMAND, THE METROPOLITAN POLICE: SOME OF THE 2500 CONSTABLES AND OFFICERS OUTSIDE QUEEN'S HALL.

On November 26, Lord Trenchard, the new Commissioner of Police of the Metropolis, addressed about 2500 of his police in what was described as a private talk in the Queen's Hall. It is understood that similar meetings will follow in the course of the next few months, and that these gatherings are prompted by Lord Trenchard's desire to maintain the satisfactory relations existing between the police force and the public.



AN IRISH CHANNEL PASSENGER-STEAMER ON FIRE: THE L.M.S. "DUKE OF LANCASTER" ABLAZE IN HEYSHAM HARBOUR.

Serious damage was done to the "Duke of Lancaster," a passenger-steamer which runs between Heysham and Belfast, by a fire which broke out amidships on the night of November 27. The vessel took a list to starboard and finally sank in Heysham Harbour, but the damage is not irreparable. It will be recalled that in the previous week the "Bermuda" was gutted by fire in Belfast Harbour.

THE WINNER OF THIS YEAR'S MANCHESTER NOVEMBER HANDICAP, A RACE ON WHICH THE FORTUNES OF MANY HOLDERS OF IRISH SWEEPSTAKE TICKETS DEPENDED: MR. J. T. DOWNING'S FOUR-YEAR-OLD COLT "NORTH DRIFT."



THE FINISH OF THE MANCHESTER NOVEMBER HANDICAP, 1931: "NORTH DRIFT" BEATING "SIGNIFER" BY HALF A LENGTH, WITH "PARD" HALF A LENGTH BEHIND THE SECOND.



AFTER THE RACE FOR THE MANCHESTER NOVEMBER HANDICAP: MR. J. T. DOWNING, THE COLT'S OWNER (RIGHT), LEADING IN "NORTH DRIFT," THE WINNER (C. DOWDALL UP); WITH MR. VASEY, THE TRAINER (LEFT).

The Manchester November Handicap Plate, a race not usually regarded as of any very particular importance, was followed this year with intense interest; for the forty-two starters in it carried with them the hopes of those who had drawn runners in the great Irish Hospitals' Sweepstake on the event. The winner was Mr. J. T. Downing's "North Drift"; while Mr. B. Davis's "Signifer" was second, and Major F. B. Sneyd's "Pard," third. Mr. Downing, it may be added, not only won the stake of 1500 sovereigns, but netted £48,750 as a result of having invested in shares of the "North Drift" tickets held by lucky participants in the Irish "Sweep." Apart from this, he himself had no bets on his horse. He is a Sheffield commission agent. "North Drift" started favourite at eight to one against. This price may be taken as being due to money wagered on his chances by a syndicate who had been buying sweepstake tickets from those who had drawn horses, but had not been able to purchase "North Drift" tickets. The colt is by "Hainault" or "Bachelor's Double" out of "Waritza."

EXPEDITIONS BY SEA, AIR, AND LAND: EVENTS OF VARIED FORTUNE.



THE END OF THE FIRST ATTEMPT TO REACH THE NORTH POLE IN A SUBMARINE:
THE "NAUTILUS" BEING SUNK IN A NORWEGIAN FJORD NEAR BERGEN.

After his adventurous but unsuccessful effort to reach the North Pole in the submarine "Nautilus," Sir Hubert Wilkins brought her back from the Arctic to Bergen. On arrival in England he said: "I hope to arrange another expedition. A specially constructed submarine would be required. The 'Nautilus' served us well, but I do not intend to use her again. I am in communication with the American Naval Board as to her future. At present she is laid up at



THE LAST DIVE OF THE SUBMARINE "NAUTILUS," THAT TOOK SIR HUBERT WILKINS TO THE ARCTIC: THE STERN RISING AS SHE SANK BOW FOREMOST.

Bergen." Later, it was decided to sink her. This was done on November 20 in the adjacent fjord. The "Nautilus" was escorted to the spot by a flotilla of steam- and motor-boats conveying spectators, among whom were the U.S. Consul and Professor Sverdrup, chief scientist of the "Nautilus" Arctic Expedition. The American flag on board was lowered, the valves were opened, and she went down slowly, bow foremost.



THE FIRST AIRMAN TO FLY "SOLO" FROM SOUTH AMERICA TO WEST AFRICA:
MR. BERT HINKLER (RIGHT) BY THE MACHINE USED IN HIS ATLANTIC FLIGHT.

Mr. Bert Hinkler, the famous Australian airman, recently made the first "solo" crossing of the South Atlantic (from Brazil to West Africa), in a light aeroplane—a standard Puss Moth with a Gipsy III. engine of only 120 h.p. He left Natal (in Brazil) at 11.5 a.m. (G.M.T.) on November 25, and landed at Bathurst, in the Gambia, after a 2000-mile flight of 22 hours. The Atlantic had never been flown before by any aeroplane with an engine of so low a rating.



DISASTER TO A RECORD-BREAKING AIRMAN'S ADVENTURE: MR. J. A. MOLLISON'S
GIPSY MOTH UPSIDE DOWN AFTER HIS CRASH IN AN EGYPTIAN MAIZE-FIELD.

Mr. J. A. Mollison, who in August made a record flight from Australia to England, in a Gipsy Moth light aeroplane presented to him by Lord Wakefield, left Lympne on November 13 in the same machine for the Cape, hoping to beat the record lately made by Miss Salaman and Mr. Store. On the night of the 14th he crashed near Minia, Upper Egypt, in a field of maize. Though his machine overturned and was damaged, he himself had a lucky escape, and hopes to make another attempt.



A CENTRE OF RIOTING DURING THE HINDU-MOSLEM DISTURBANCES IN KASHMIR:
THE WHEAT MARKET AT JAMMU, THE TOWN WHICH WAS AFTERWARDS OCCUPIED
BY BRITISH TROOPS.

The Moslems in Jammu were greatly delighted at the arrival of the British troops who occupied that town, at the request of the Maharajah of Kashmir and Jammu, in order to keep the peace and prevent any recurrence of the rioting which had occurred there. Our right-hand photograph shows a house in the Moslem quarter bearing on its walls a painted Union Jack, with the inscription—"Up, up with Union Jack—from Mohamadan," and, to the left, another inscription



MOSLEM DELIGHT AT THE ARRIVAL OF BRITISH TROOPS IN JAMMU: A BUILDING
DECORATED WITH A PAINTED UNION JACK AND VARIOUS INSCRIPTIONS OF WELCOME;
SHOWING A FRIENDLY GROUP ROUND A RIFLE BRIGADE PICKET.

that runs: "Oppressed Muslims of the State—Welcome." A Reuter message of November 29 announced that the Maharajah had left Srinagar, his capital, for New Delhi to confer with the Viceroy, Lord Willingdon, whose guest he would be for three days. "Now that calm has been restored in Kashmir," it was added, "the Maharajah wishes to discuss affairs with the Viceroy, who gave him friendly help and advice during the recent troubles in his State."

PREHISTORIC SNAKE-WORSHIP IN CYPRUS AKIN TO THE MINOAN RITES? BRONZE-AGE DISCOVERIES.

PHOTOGRAPHS BY M. DIKAIOS,
DIRECTOR OF THE EXCAVATION
AT VOUNOUS. (SEE HIS ARTICLE
AND FURTHER ILLUSTRATIONS ON
PAGES 892 AND 893.)

THE remarkable piece of prehistoric pottery here illustrated—a dramatic statuary group in miniature—formed the chief find during excavations at Vounous, near Kyrenia, in Cyprus, as described by M. Dikaïos, the archæologist in charge, in his article given on pages 892 and 893 of this number along with other photographs. He gives a detailed description of this "round tray-shaped object made of red polished pottery," measuring 15 inches across, with an encircling "wall" 3½ inches high. M. Dikaïos is convinced that it represents a sacred enclosure, or *temenos*, with figures performing religious rites in honour of a Snake God. The ceremony, he suggests, is seen taking

[Continued opposite.



A WORK OF PREHISTORIC POTTERY OF REMARKABLE INTEREST, WHICH WAS RECENTLY FOUND IN CYPRUS, BELIEVED TO REPRESENT SACRED RITES IN HONOUR OF A SNAKE GOD IN THE EARLY BRONZE AGE (3000-2100 B.C.): A TRAY-SHAPED ENCLOSURE (15 INCHES IN DIAMETER) WITH A HIGH PRIEST ENTHRONED (LEFT CENTRE), ATTENDANT FIGURES, AND SOME HORNED ANIMALS, PROBABLY BULLS FOR SACRIFICE, ENCLOSED IN PENS.



place on the far side of the ring, opposite the entrance. Against the further wall (as shown more clearly in the lower illustration) are three conventionalised figures engaged in a religious dance, with joined hands from which are suspended two snakes. In front of them is a kneeling figure, and just behind it a larger figure—probably the High Priest—seated on a throne and wearing a distinctive head-dress. He and all the other figures hold their arms crossed in front of them, in ritual attitude. On either side of the dancers, other priests are sitting on low benches against the wall. To the right of the throne are six standing figures, and to the left, behind it, two other figures, one a man and the other a woman carrying a child. Just within the wall, on the near side, are horned animals, probably bulls for sacrifice, enclosed in pens on each side of the gateway. M. Dikaïos sees here "certain proof that a Snake God was worshipped in Cyprus, as at Knossos, in Crete." The Cypriote records, he adds, are much earlier than the Minoan.

THE SAME GROUP (AS SHOWN IN THE UPPER ILLUSTRATION) SHOWN FROM ABOVE: A CLEARER VIEW OF THE ARRANGEMENT OF THE FIGURES, SHOWING THE BACK OF THE ENTHRONED HIGH PRIEST (LEFT CENTRE), WHO IS FACING A TRIO OF CONVENTIONALISED FIGURES WITH JOINED HANDS FROM WHICH DEPEND TWO SNAKES.

MORE BRONZE AGE POTTERY FROM CYPRUS: STRANGE AND COMPLEX FORMS, INCLUDING EVIDENCE OF SNAKE-WORSHIP.

PHOTOGRAPHS AND DESCRIPTION BY M. DIKALOS, ASSISTANT CURATOR OF THE CYPRUS MUSEUM AT NICOSIA, AND DIRECTOR OF THE EXCAVATIONS AT VOYNOS. (SEE ALSO ILLUSTRATIONS ON PAGE 891.)

THE interest of the Cyprus Museum Committee," writes M. Dikalos, "was aroused by the importance of the excavations made, in March and April last, on the site of the Early Bronze Age necropolis or cemetery at Voynos, near the village of Polipsa and not far from the town of Kyrenia, and during the months of June-July I was charged with the direction of the further exploration of that site. The results of the first expedition have already been published in 'The Illustrated London News' of October 31, 1931. The tomb which I opened during the second expedition of October 31, 1931. The tomb which I opened during the previous one, that is to say, cave-shaped chambers cut in the rock and preceded by a shaft or 'dromos' leading towards the entrance, which is blocked by a slab. They all date from 3000—2100 B.C., and belong to the Early Bronze Age. The dead were buried with many funerary offerings, which consisted for the most part of pottery (bowls, jugs, amphora, and so on) containing food, and of other objects which the dead persons had treasured during their life, such as bronze daggers (Fig. 3), axes, pins, terra-cotta spindle wheels, or beads of glass paste. But this second expedition has far surpassed the previous one, in the new light it has thrown on the religion of the inhabitants

(Continued in Box 2.)



FIG. 2. THE HORSE-SHOE AS A DECORATIVE MOTIF OVER 4000 YEARS AGO IN CYPRUS: A LARGE BOWL (15 INCHES IN DIAMETER) HAVING TWO SPOUTS, A PAIR OF WEDGE-SHAPED HANDLES, AND FOUR HORSE-SHOES ROUND THE RIM.

to unite. In front of them is a kneeling figure in an attitude of prayer, and not far from this figure is a throne on which is seated another larger figure wearing a different head-dress from all the other figures. This figure, which, I think, represents the High Priest, holds his arms crossed in front of him, as do also all the other persons attending the ceremony, apparently in sign of reverence. Against the wall are low benches, on which are sitting priests or important persons, on either side of the dancing figures; and next to the High Priest's throne, on the right side, are six other figures with folded hands, forming almost a circle and either dancing or engaged in some sacred action. On the left side of the High Priest's throne two figures are standing. One is a woman holding a child in her arms, and the other is a male figure. Along the remaining part of the space by the wall of the 'temenos' are horned animals, two on each side of the entrance, probably bulls for sacrificial purposes; these are separated from the other part of the 'temenos' by low walls. At each side of the entrance on the inside two human figures are standing, and on

(Continued in Box 4.)



FIG. 3. TRACES OF BRONZE AGE CLOTH: A DAGGER (17 IN. LONG) WITH FRAGMENTS OF MATERIAL ADHERING TO IT.

the outer side of the wall near the entrance another figure is apparently trying to climb over. After studying this important record, I am led to think that we have before us certain proof that a Snake God was worshipped in Cyprus in a similar way as at Knossos, in the island of Crete. I have also found conventional representations of a figure holding snakes in both hands, on a large bowl of the 'Voynos' type (Fig. 4), which strengthens this conviction. Whatever the nature of the Snake God may have been, the great abundance of snake ornament in relief on Cypriot pottery of the Early Bronze Age shows that the worship and popularity of the Snake God was very general. It may also be pointed out that the two records described by me in this article, and testifying to the existence of a Snake God in Cyprus, are of a much earlier period than the Snake Goddesses made of polychrome faience found by Sir Arthur Evans at Knossos. The first belong to the Early Bronze Age, i.e., 3000—2100 B.C., and the latter to the Middle Minoan III.

(Continued in Box 5.)



FIG. 1. A LARGE DOUBLE-NECKED JUG (21 IN. HIGH) DECORATED IN RELIEF WITH HUMAN FIGURES, PROBABLY OF RELIGIOUS SIGNIFICANCE, AND MAGIC SYMBOLS.

of Cyprus in the Early Bronze Age, and in the artistic workmanship of some of the pottery shapes found. The most interesting thing revealed in these later excavations, from the point of view of the study of religion in prehistoric Cyprus, is a round tray-shaped object made of red polished pottery, which I am convinced represents a sacred enclosure in which is taking place a religious ceremony in honour of the Snake God (see illustrations on page 891). The following is the disposition of the figures attending the sacred rites. The 'temenos', or enclosure, is circular in shape and surrounded by a sort of border 3½ inches in height, representing the wall of the 'temenos'. The enclosure is entered through the wall by an aperture surmounted by a sort of arch. The most sacred part of the enclosure, where the mystic ceremony is being performed, is at the side furthest away from the entrance. Represented in relief on the wall of the 'temenos' are three conventional figures performing a sacred dance, joining hands and holding snakes where the hands seem

(Continued in Box 3.)



FIG. 4. EVIDENCE OF SNAKE-WORSHIP IN CYPRUS OLDER THAN MINOAN EXAMPLES FOUND IN CRETE: A BOWL (14 INCHES IN DIAMETER) DECORATED IN RELIEF WITH A CONVENTIONALIZED HUMAN FIGURE HOLDING SNAKES, DATING FROM THE EARLY BRONZE AGE (3000-2100 B.C.).

period; that is, 1700 B.C. A big jug with two necks (Fig. 1) is of great interest. On one of the necks are represented two figures in relief, a man and a woman. The man is holding his arm round the neck of the woman. Between the two necks of the jug is a bird, probably a dove, eating out of a little cup set on the top of the handle of the jug (not visible in the illustration). A horned animal and two ox-heads (likewise not visible in the photograph) also decorate the necks. As the bird and the ox-heads may have a magic meaning, it is quite probable that the presence of the two figures has some religious significance. The composite vase (Fig. 7) is also a work of great beauty. It is composed of three jugs joined one to another; the points where they join are three smaller vases, two of which have two necks, while the third has three. The necks of the first three jugs support another three-necked jug. All these jugs communicate one with another. The whole vase is richly decorated with incised ornament. It may be pointed out that this vase is the most complicated and the most beautiful.

(Continued in Box 6.)

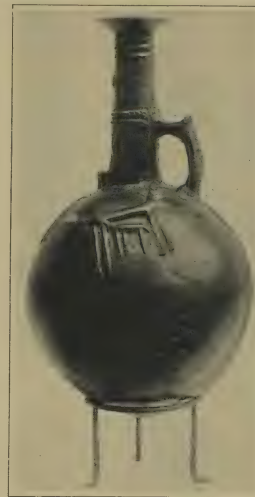


FIG. 5. A LARGE JUG (22 INS. HIGH) DECORATED IN RELIEF WITH A CONVENTIONALIZED ANIMAL—PERHAPS A BIRD—FEEDING HER YOUNG.



FIG. 6. A RING-VASE FOR LIBATIONS, SO MADE THAT LIQUID POURED INTO THE BOWLS PASSED THROUGH THE RING AND CAME OUT THROUGH VERTICAL CHANNELS IN THE LEGS: A COMPLEX PIECE OF PREHISTORIC POTTERY (DIAMETER, 13 IN.).

belonging to the Bronze Age, ever found in Cyprus. The above are the most important finds of the second expedition at the necropolis of Voynos. Readers, I am persuaded, will appreciate the great interest of these excavations, which throw such an abundant light on the study of Cypriot art and religion during the Early Bronze Age. We may recall that in his previous article, published in our issue of October 31, M. Dikalos described how the site at Voynos came to the knowledge of the archaeological authorities. "Villagers," he wrote, "noticed the existence of tombs there, and a good number of them were rifled some years ago. An accidental find, made recently by the police, evidently coming from a tomb opened furtively by villagers, and consisting of four large bowls of red-polished ware, prompted by the peculiarity of the shape and the ornament that the necropolis would prove of interest. During March and April I opened twenty tombs, which revealed some very interesting finds of great archaeological and artistic importance. During the Early Bronze Age, the predominating custom of burial was inhumation. The dead were buried in the right corner of the tomb, while the left corner was reserved for the offerings."



FIG. 7. THE MOST COMPLICATED AND EXQUISITELY WROUGHT PIECE OF BRONZE AGE POTTERY EVER FOUND IN CYPRUS: A COMPOSITE VASE (31 IN. HIGH) FORMED OF MANY LARGE AND SMALL JUGS ALL COMMUNICATING AND RICHLY DECORATED WITH INCISED ORNAMENT.

THE WORLD OF SCIENCE.

INSECT CRIMINOLOGY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AN old friend of mine has just sent me a specimen for my microscope which has pleased me greatly. A mere speck seen with the naked eye, yet when examined under a moderately high-powered lens it is instantly recognisable as one of a very remarkable group of parasitic insects distantly related to the bees and wasps. It is one of a group, moreover,



1. A REMARKABLE CASE OF INSECT PARASITISM: THE DESTRUCTIVE PEAR-MIDGE, *CONTRARINA PYRIVORA* (A), AND ITS ENEMY, *INOSTEMMA* (B)—*CONTRARINA* SEEN DEPOSITING HER EGGS IN THE OPENING BUDS OF A PEAR-TREE. (BOTH ENLARGED.)

The pear-midge is depositing her eggs in a bud. These eggs, if they were to produce larvæ, would ruin the fruit. However, *Inostemma* is seeking for the eggs laid by the pear-midge, in order to lay her own eggs inside them! When the larvæ of the pear-midge hatch, the larvæ of *Inostemma* will feed on their brain-tissue. The two insects belong to entirely different families; *Inostemma* being a member of the *Proctotrypoidea*, all of which are parasitic on other insects. It should be noted that, while the pear-midge deposits its eggs at sunset, the mother *Inostemma* works in the middle of the day.

which has fallen into a most disreputable way of living, and yet, in pursuance thereof, it confers inestimable benefits on the owners of orchards.

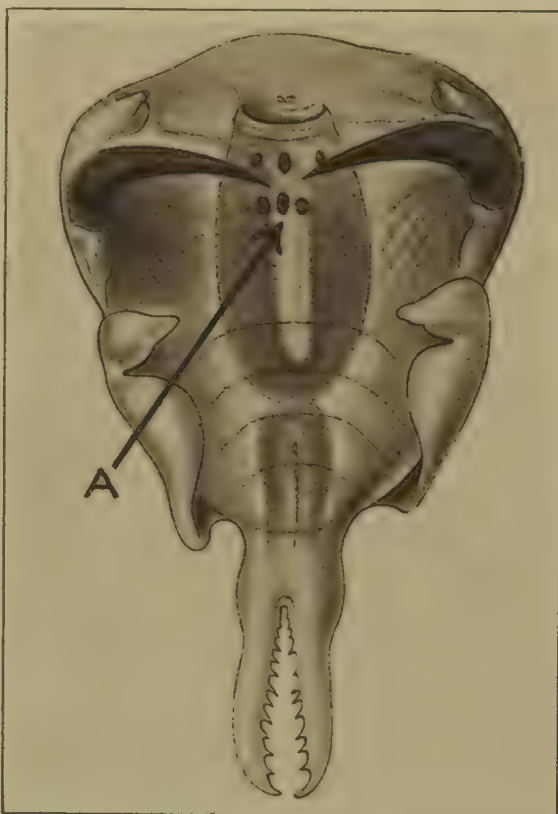
It is of a species which finds no place in the ordinary books on natural history, and even among entomologists it is known only to those who make a special study of parasitic insects. Hence it is not surprising to find that it has no name in common speech; but by those whose business it is to study such creatures it is known as *Inostemma pircicola*. All the members of its family—the *Proctotrypoidea*—share the same strange habit of battenning, when young, on the vitals of the young of other species of "flies" whose presence among us could be dispensed with. In this essay, however, I must confine myself to *Inostemma*—and to the female at that, for, as Mr. Rudyard Kipling tells us, "the female of the species is more deadly than the male."

By way of preface let me state that *Inostemma* victimises the "pear-midge" (*Contrarina pyrivora*), which of late years has become much more numerous. In some cases a tree may lose its whole crop of fruit from the attacks of this pest. The trouble starts when the blossoms begin to open. This is the favourable opportunity for *Contrarina* to lay her eggs. By means of a long and exceedingly delicate ovipositor, she deposits these, in groups of twelve or more, between the as yet unopened sepals and petals, or the anthers and pistils, of the bud; repeating the process many times. And the time chosen for this nefarious work is sunset. After a few days these eggs hatch, and the larvæ—small white maggots—make their way down into the ovary. In due course the time of the "setting" of the fruit arrives. But every single parasitised pear is doomed; for by the time enough material has been formed to furnish the necessary food-supply, the incipient pear has attained to the size of a marble. It then drops from the tree to the ground, where the maggots, completing their growth, finally eat their way out and bury in the ground, spending the winter as "cocoon."

This is the normal sequence of events. But fortunately this sequence is always liable to be rudely frustrated by the activities of *Inostemma*, equally anxious to perpetuate her race. She follows on the track of *Contrarina* and diligently seeks out the eggs, which she has so cunningly concealed. And having found them, a remarkable thing happens, for she deposits within the eggs of her victim one or more eggs of her own. This really is a most amazing achievement, since, in the first place, it is to be noted that she cannot see the eggs she is searching for. They are discovered by the delicately sensitive tip of her ovipositor. But even then it seems almost incredible that these almost invisible, transparent eggs should be recognisable solely by the sense of touch. She chooses the middle of the day for hunting, instead of sunset; and this because her task requires plenty of time for its fulfilment. Taking a firm grip of the bud, she explores it, petal by petal, and at each successful thrust she inserts, as I have just remarked, one of her own eggs, and sometimes even as many as four. The exploration of a single bud may last as long as an hour, for she has many eggs to lay.

It is important to notice here that the eggs of this dreadful female do not, as in the case of her victim's eggs, start development at once. On the contrary, they remain dormant until the pear-fly maggots are well developed. When at last they hatch, the resultant larvæ make their way to the brain-tissue of their victim, and on this they feed. An enlarged figure of the early stage of this strange life-history is shown in Fig. 3. At this stage they do not display the maggot-like shape seen in the case of the larvæ whose death they are slowly encompassing, but instead present a more or less quadrangular form, with a pair of spike-like mandibles for gripping their victims while their juices are being sucked from them.

Without following out the whole developmental history of these ravenous little monsters, let it suffice to say that by the time they have run the full course of their larval life their victims are dead, and within their bodies they pass into the pupal stage, which lasts till the return of spring. But there is a further surprising thing about this tale of rapine. While at first there may be as many as four larvæ preying upon the same victim, in the end but one remains. The rest have been eaten by the survivor, repeating again the gruesome "Yarn of the Nancy Brig."



3. LARVA OF *INOSTEMMA*, TAKEN FROM THE LARVA OF A PEAR-MIDGE—THE LITTLE BLACK DOTS AT A BEING ITS RASPING ORGANS: A PARASITE THAT HATCHES IN THE YOUNG PEAR-MIDGE, AND THEN WORKS ITS WAY TO ITS HOST'S BRAIN-TISSUE.

Indeed, this cannibalism is necessary if all are not to perish, for the victim could never supply sufficient nourishment to bring all four to maturity.

We have here what some may call a dreadful instance of infantile depravity. What goes on inside the body of that victim, that unwilling host, no one knows. Apparently the survivor gradually starves out the others. For if there were anything in the nature of an internecine struggle that survivor could hardly fail to show some signs of the combat, and of this we have no evidence.

So far nothing has been said of the adult *Inostemma*, and my remarks thereon must be confined to the female, which is one of the most singular of living insects; and this because of the strange development of the ovipositor. This, it must be remarked,



2. THE REMARKABLE EGG-LAYING APPARATUS OF THE PARASITIC *INOSTEMMA*: (A) THE TUBE (ARISING FROM THE FIRST SEGMENT OF THE ABDOMEN) WHICH CONTAINS THE HINDER-PART OF THE OVIPOSITOR, WHICH IS THRUST OUT FROM THE END OF THE BODY TO PIERCE THE EGGS OF THE PEAR-MIDGE. (HIGHLY MAGNIFIED.)

among the insects is modified in strange ways to perform different functions, such as boring, sawing, stinging. In *Inostemma* it serves as a piercing organ, as well as the medium for transmitting the eggs from the body. But to this end it has undergone a most surprising modification. One seems to find a ready explanation for this. Since it has to reach the eggs in which its own are to be laid, it is necessary that it should have a "long reach," for some of these eggs may lie at a distance from the surface of the bud. To this end, it would seem, the base of the ovipositor, instead of being turned directly backwards, takes a course at first directly opposite, turning forwards to the back where, at the roof of the first segment of the abdomen, it enters a special tube which curves forwards over the thorax, to terminate just over the head, as will be seen in Fig. 2. Having reached the end of the tube, the component parts of this complex organ bend sharply backwards, running down the tube to enter the body again, and thence backwards to the outer world. Thus it gains a very considerable extension in its length, and so is able to reach the most distant eggs in the flower-bud.

But this "explanation" is not really quite satisfactory. For the ovipositor of *Contrarina*, which deposits the eggs which are to be parasitised, must be at least as long as in *Inostemma*. Yet in this case no such special mechanism has been evolved. For the moment I see no way out of the dilemma I have formulated. I have here touched upon a theme which I venture to think is one of quite remarkable interest. But its like can be found by the dozen among the insects alone. And each of these has its own quality of surprise. Hence I more than suspect that further samples of these really wonderful cases will find a welcome on this page. They shall follow as opportunity affords. Finally, if these two insects were as big, say, as bumble-bees, their story would be wonderful. But it seems to be still more so when it is remembered that they are almost microscopic in size.

A WORLD-FAMED SKY-LINE—TWENTY-FIVE YEARS AGO AND TO-DAY.



THE PROFILE OF NEW YORK AS IT WAS TWENTY-FIVE YEARS AGO: LOOKING OVER CENTRAL PARK LAKE.



THE PROFILE OF NEW YORK AS IT IS TO-DAY: APPROXIMATELY THE SAME SITE AS THAT SEEN IN THE OLDER PHOTOGRAPH; WITH A GLIMPSE OF CENTRAL PARK LAKE IN THE FOREGROUND, AND, ON THE EXTREME RIGHT, THE EMPIRE STATE BUILDING, THE HIGHEST IN THE WORLD.

The world-renowned sky-line of New York, with its towering "donjons of a new feudalism," is a recent growth. It has become such a current symbol that we are apt to forget that there was a New York nine-and-thirty years before St. Petersburg was founded—and before that a settlement on the same site that became the New Amsterdam which none could have foreseen as heralding the immense city and busy port still known by the name given in honour of that Duke of York who was brother to King Charles II. Yet, a current symbol it is—and a recent: how recent our photographs indicate. The first shows the sky-line of

5th Avenue and 59th Street as photographed twenty-five years ago, while hundreds of skaters were enjoying themselves on Central Park Lake. The other—taken this year—shows the present sky-line of 5th Avenue and 59th Street; with a glimpse of Central Park in the foreground. The Hotel Pierre, at the corner of 5th Avenue and 61st Street, is seen at the left centre; in the middle is the Plaza Hotel, with the Chrysler Building towering behind it in the distance; and the Empire State Building, the highest in the world, is seen at the extreme right. On the two succeeding pages we illustrate New York's most recent architecture.

THE BEAUTY OF THE SKYSCRAPER: AMERICA'S TO ARCHITECTURAL

PHOTOGRAPHS (EXCEPT THE WALDORF-ASTORIA) BY BROWNING STUDIOS, N.Y.C.

IT is no injustice to the literature, the music, the painting and the drawing, the sculpture, the drama, or the cinema industry of the United States to say that it is through architecture that that country has made its most characteristic contribution to the art of the twentieth century. The form of building known as the skyscraper originated in the U.S.A., and has been developed in almost all the great American cities, with New York as the pre-eminent example. It expresses an art which is essentially of the Age—not only in its æsthetic appeal, but in its satisfaction of peculiarly modern needs. The beauty of the vast pinnacles of New York is derived mainly from the subordination of all lines to the perpendicular line: the less pleasing horizontal is, in the typical examples, masked, or even abolished, by a pyramidal design, and sometimes by the breaking up into crenellations of what would otherwise be a flat summit. The Chanin Building, the Salmon Building, and the Grand Central Building all illustrate this tendency. At the same time the complete

(Continued opposite)



THE CHRYSLER BUILDING.



THE CHANIN BUILDING.

MOST CHARACTERISTIC CONTRIBUTION AND STRUCTURAL ART.

ASTORIA) BY BROWNING STUDIOS, N.Y.C.



THE DAILY NEWS BUILDING

(Continued) sacrifice of superfluous ornament emphasises the spirit of rigid utilitarianism that inspires this architecture; both its origin and its growth are due to the demands of American business life. It is a fallacy to suppose that there is no room for a lateral expansion of New York, and that, therefore, the city grows upwards: the massed skyscrapers of Manhattan in truth owe their existence to the increased value of concentration and compactness in the business world of to-day. With regard to our lower middle photograph, it may be mentioned that the new Waldorf-Astoria Hotel, which opened on Oct. 1, has no fewer than forty-seven storeys. Its domes are made of copper sheet with aluminium leaf, and are surmounted by two beacons, 625 feet above Park Avenue.



THE SALMON BUILDING.



THE EMPIRE STATE BUILDING.



A RECENT ADDITION TO NEW YORK'S SKY-LINE:



THE TWIN TOWERS OF THE NEW WALDORF-ASTORIA.



THE GRAND CENTRAL BUILDING.

ART MATTERS OF THE MOMENT: MODERNISM; AND WORKS OF THE PAST.

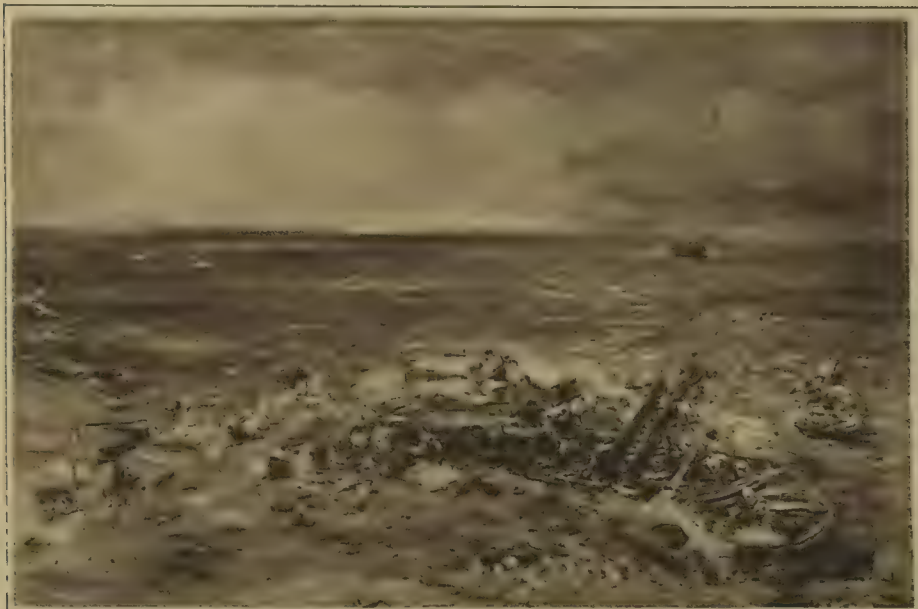


THE MODERN STYLE IN ECCLESIASTICAL ARCHITECTURE: A NEW GERMAN CHURCH AT BAD DÜRRENBURG, NEAR HALLE—AN EXTERIOR ON ORIGINAL LINES.



THE MODERNIST TOUCH IN RELIGIOUS SCULPTURE: A CRUCIFIX IN GLASS MOSAIC ON THE ALTAR OF THE NEW GERMAN CATHOLIC CHURCH AT BAD DÜRRENBURG.

The ultra-modern note in architecture has found more favour on the Continent than in this country, and more particularly, perhaps, in Germany. We reproduce here two photographs showing a remarkable example of this modernist tendency as applied to ecclesiastical buildings. They show the exterior and part of the interior of a new German Catholic church recently dedicated at Bad Dürrenberg, near Halle. The exterior is severely plain in style, and the church appears to be joined to the incumbent's house. The interior of the east end of the church is equally novel in style. Its most peculiar feature is an altar group, which consists of a crucifix and a kneeling figure, made of glass mosaic, by Herr Odo Tattenpach, a glass-painter of Berlin. The architect of the church was Herr Straubinger, of Leipzig.



"EMIGRANTS LEAVING THE WESTERN HEBRIDES," BY W. MCTAGGART, ACQUIRED BY THE FATE GALLERY: THE FIRST WORK OF HIS BOUGHT FOR AN ENGLISH PUBLIC COLLECTION.

William McTaggart R.S.A. (1835-1910) was Scotland's leading artist in the nineteenth century, but was little known in London because his works were rapidly bought by Scottish collectors. Many public galleries in Scotland possess examples of his art, but the above picture, recently purchased for the Tate Gallery, is believed to be the first acquired for a public collection in England. It was painted in 1890. The artist did several pictures on the same theme, all akin to his "Sailing of the Emigrant Ship," sub-titled "Lochaber No More." [By permission of Alexander Reid and Lefevre, Ltd.]



AN INTERESTING PORTRAIT OF NELSON TO COME UNDER THE HAMMER: A STUDY IN COLOURED CHALKS BY JOHN DOWNMAN, A.R.A., DONE IN 1802.

This drawing is the chief item in a volume of thirty-three portrait studies in coloured chalks by John Downman, A.R.A., the property of the Hon. Mrs. Ralph Neville, included in a sale of pictures and drawings to be held at Sotheby's on December 9. Under the portrait is a quaint verse couplet in the artist's hand—"Admiral Lord Nelson of the Nile, Who conquer'd Foes, with wondrous Spoil." The volume is one of the sketch-books mentioned in Dr. Williamson's "Monograph on John Downman." Downman was born in Devon, and died at Wrexham in 1824. [By Courtesy of Messrs. Sotheby and Co.]



AN ANGLO-SCOTTISH DISPUTE: AN OLD LECTERN IN ST. STEPHEN'S CHURCH, ST. ALBANS, CLAIMED BY EDINBURGH AS HAVING COME FROM HOLYROOD.

The Vicar of St. Stephen's Church, St. Albans, the Rev. H. O. Cavalier (seen above), received a letter from the Town Clerk of Edinburgh, quoting Professor Hannay and Principal Rait, of Glasgow, as suggesting that the lectern was taken from the Conventual Church of Holyrood by an officer of the Earl of Hertford, sent by Henry VIII. to burn Edinburgh and Holyrood in 1544. The Vicar, in reply, contended that it was a gift from the Bishop of Dunseld, Abbot of Holyrood from 1500 to 1526.

GIVEN TO THE "ZOO": THE BALD EAGLE TRAINED TO FALCONRY.



"MISS AMERICA," THE WHITE-HEADED AMERICAN EAGLE PRESENTED TO THE "ZOO" BY CAPTAIN KNIGHT, ON THE FIST, AND IN A MOOD TO BITE, A TENDENCY CURED—MORE OR LESS—BY THE THRUSTING OF A FINGER DOWN THE OFFENDER'S THROAT, AN INDIGNITY MUCH RESENTED!



THE EAGLE, HAVING GAINED CONFIDENCE IN HER OWNER AND IN HER SURROUNDINGS, ALLOWED TO FLY WITH A LINE ATTACHED TO HER JESSES (THE SHORT LEATHER STRAPS ROUND HER LEGS), AND ENCOURAGED TO RETURN TO HER OWNER.



"MISS AMERICA" HOODED AND, THEREFORE, WILLING TO BE STROKED, AND IN A FRAME OF MIND PERMITTING HER TO ACCUSTOM HERSELF TO HER OWNER'S VOICE, MOVEMENTS, AND OTHER CHARACTERISTICS.



THE EAGLE CARRIED ABOUT, UNHOODED, ON CAPTAIN KNIGHT'S FIST, IN ORDER THAT SHE MIGHT BECOME USED TO SUCH STRANGE SIGHTS AS HUMAN BEINGS, CARS, DOGS, AND SO FORTH, AND LOSE HER NERVOUSNESS.

Captain C. W. R. Knight has presented "Miss America," his white-headed sea-eagle, or bald eagle, national emblem of the United States, to the "Zoo," thus breaking the association of that "Republican" with his famous Scottish golden eagle, "Mr. Ramshaw," the "Royalist"! Captain Knight trained both these eagles to falconry, a feat which, it need hardly be said, was one of considerable enterprise



"MISS AMERICA," THE WHITE-HEADED SEA-EAGLE, OR BALD EAGLE, NATIONAL EMBLEM OF THE UNITED STATES, ON THE FIST OF CAPTAIN C. W. R. KNIGHT, WHO TRAINED HER TO FALCONRY.

and difficulty; and our photographs of "Miss America" were taken while she was being initiated into the mysteries of flying to the fist, and so forth, at Captain Knight's home at Sevenoaks. It may be added, further, that "bald" is not a strictly true description, for the head of the bird, which is pure white, is not bald. "Miss America" and "Mr. Ramshaw" were "interviewed" in our issue of August 8.

A WINDOW ON THE WORLD: NEWS OF THE DAY IN PICTURES.



THE "UNOFFICIAL" VISIT OF THE FRENCH FINANCE MINISTER TO ENGLAND: M. FLANDIN AT FARNHAM ROYAL.

M. Flandin, the French Minister of Finance, arrived in England on November 28 to attend a shooting party given by Sir Comer and Lady Berry, at Farnham Royal. Neither the Foreign Office nor the French Embassy was warned of his visit: Sir John Simon, however, took advantage of it to invite M. Flandin to a dinner to meet Mr. Neville Chamberlain and Mr. Runciman. M. Flandin returned to France on November 30.



MISS PEGGY SALAMAN'S RETURN TO ENGLAND: THE YOUNG AIRWOMAN FEEDING "JOKER," ONE OF HER LION CUBS.

Miss Salaman, who, with Mr. Gordon Store, recently set up a new record for the flight from England to the Cape, arrived at Southampton in the "Warwick Castle" on November 30. She brought with her her Puss Moth cabin aeroplane, which it was intended to assemble for her to fly to Croydon from Hamble; but fog made this flight impossible, and Miss Salaman returned to London by train on December 1. She had with her the two lion cubs she purchased at Juba and named "Joker" and "Juba."



THE FIRST ANNIVERSARY OF THE EMPEROR OF ETHIOPIA'S CORONATION: A MOUNTED BODYGUARD IN EUROPEANISED UNIFORMS RIDING IN PROCESSION THROUGH ADDIS ABABA BEFORE HIS MAJESTY'S STATE COACH.



THE EMPEROR OF ETHIOPIA AT THE OPENING OF PARLIAMENT ON THE FIRST ANNIVERSARY OF HIS CORONATION: H.M. HAILE SALASSIE (UNDER THE UMBRELLA), WITH HIS SON, THE BOY CROWN PRINCE, WHO IS TO VISIT GREAT BRITAIN, AT HIS RIGHT HAND.

The coronation of the Emperor of Ethiopia, formerly Ras Tafari, and now H.M. Haile Salassie I., was fully described by us in November of last year. The first anniversary of this great turning-point in Abyssinian history was made the occasion of special celebrations. Here we illustrate the Imperial bodyguard riding in front of the Emperor's state coach in procession to St. George's Cathedral, Addis Ababa. The comparison between the bodyguard in their Europeanised uniforms, riding in well-maintained formations, and the untidy ranks of armed tribesmen lining the processional way, is typical of the changes brought about by the modernising policy of the new ruler. With reference to our other photograph, readers will remember that we gave a full-page illustration of the Abyssinian Crown Prince in full military uniform in our issue of November 21. A recent message from Addis Ababa stated that the Crown Prince had started out on a voyage to Europe, and, after a stay in Egypt, would visit France, Great Britain, Italy, and Switzerland.



THE CHIEF LOT IN THE SALE OF THE BAVARIAN CROWN JEWELS AT CHRISTIE'S: THE FAMOUS WITTELSBACH BLUE DIAMOND, A 35-CARAT STONE. (ACTUAL SIZE.)

The Bavarian Crown Jewels, which are to be sold at Christie's on December 21, include the large brilliant known as the Wittelsbach blue diamond, which was brought into the Bavarian ruling house by Maria Amalia of Austria on her marriage to the Archduke Charles Albert of Bavaria in 1722. There are also a magnificent tiara, a large pendant of brilliants, a cinnamon-yellow brilliant mounted in a ring, and nine exceptionally large and lustrous emeralds.



THE SALE OF THE BAVARIAN CROWN JEWELS: A DIAMOND PENDANT, PROBABLY MADE IN 1774. (ACTUAL SIZE.)

THE INDIAN CONFERENCE ENDING; THE BURMAN CONFERENCE BEGINNING.



THE FINAL DEBATING SITTING OF THE PLENARY SESSION OF THE INDIAN ROUND-TABLE CONFERENCE: THE PRIME MINISTER SPEAKING; WITH SIR SAMUEL HOARE ON HIS RIGHT, AND (ON HIS LEFT) LORD SANKEY, SIR WILLIAM JOWITT, MRS. NAIDU, AND MR. GANDHI.

The closing debate of the Indian Round-Table Conference was resumed at St. James's Palace on November 30, under the chairmanship of the Prime Minister. In order that the number of speeches allotted should be completed, the sitting continued into the early hours of the next morning. Mr. MacDonald left the Conference to attend a Cabinet meeting, but returned shortly after midnight to hear Mr. Gandhi's speech. The Mahatma threatened a revival of civil disobedience "if it had to be faced." The Prime Minister made his declaration in the name of the

Government on December 1. In the course of it, he said: "The great idea of an All-India Federation still holds the field." Further, he announced that the Government contemplated constituting the North-West Frontier Province a Governor's province of the same status as other Governors provinces, but with due regard to the necessary requirements of the Frontier—and that the Government had accepted in principle the proposition that Sind should become a separate province if satisfactory means of financing it could be found.



THE OPENING OF THE BURMA ROUND-TABLE CONFERENCE: THE FIRST PLENARY SESSION IN THE KING'S ROBING ROOM OF THE HOUSE OF LORDS; WITH MISS MAY OUNG, THE ONLY WOMAN DELEGATE, ADDRESSING THE CONFERENCE.

The Prince of Wales inaugurated the Burma Round-Table Conference on November 27. In making his opening speech, his Royal Highness referred to his visit to Burma ten years ago, and said that he remembered especially the friendliness of its people, and the warm-hearted welcome which he had received. He drew attention to the astonishing transformation that had occurred in Burma during the last twenty years, and to the growth of political consciousness. The opening ceremony was peculiarly picturesque, for the majority of the Burman delegates wore the silken

robes of their country. Miss May Oung, who represents the women of Burma, spoke in the afternoon. She wore a gown of white chiffon, and the high Burman *coiffure*. In common with the other delegates, she begged the Chairman to convey thanks to the King-Emperor for his gracious message and for deputing the Prince of Wales to inaugurate the Conference. The Sawbwa of Hsipaw (whose coronation ceremony, it will be recalled, we illustrated in our last issue) also spoke to this effect, as did several other representatives.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. E. G. PRETYMAN.

Well-known leader of the British farming industry. Died November 26; aged seventy-two. M.P. for Woodbridge (Suffolk), 1895. Civil Lord of the Admiralty, 1900 and 1916. Parliamentary Secretary to the Board of Trade, 1915.



MAJ.-GENERAL SIR P. HAMBRO.

Died November 25; aged sixty. Joined 15th Hussars, 1889. Served in South African War and Great War; and in Mesopotamia, 1919-20. Appointed to the Army headquarters, India, 1921.



MR. S. R. C. BOSANQUET, K.C.

Appointed an Official Referee of the High Court in succession to Sir William Hansell, K.C., on December 1. A Benchet of the Inner Temple; Deputy Chairman of the Monmouthshire Quarter Sessions; and Recorder of Walsall.



LADY BRUCE.

Wife of Sir David Bruce. Died November 23; aged eighty-two, a few days before her husband. Received the Royal Red Cross for work in the siege of Ladysmith, and the O.B.E. for medical research.



MAJOR-GENERAL SIR DAVID BRUCE.

Pioneer in tropical medicine. Died November 27; aged seventy-six. Well known for his discovery of the organism causing Malta fever. Studied tsetse fly disease in South Africa; also tetanus and trench fever in the Great War.



PRINCIPAL CHINESE REPRESENTATIVE AT THE LEAGUE OF NATIONS COUNCIL IN PARIS: DR. SZE.

The Council of the League of Nations met at the Quai d'Orsay on November 16, to deal with the issues raised by the conflict of China and Japan in Manchuria. The real issue presented to the Council (to quote the "Times") was "whether it shall appear to support Japan in what technically amounts to an act of aggression, or whether it can face the consequences of going against Japan and perhaps seeing Japan walk out of the League." The Powers represented were:



JAPANESE OBSERVER IN PARIS: MR. YOTARO SUGIMURA.

France (M. Briand presided over this Council); the British Empire (Sir John Simon); China (Dr. Sze); Germany; and Japan (Mr. Yoshizawa); while the representatives of numerous other Powers took part in the Council. General Dawes, the U.S. observer, was not present; he was, however, understood to be taking part in the private discussions. A deadlock seemed probable, but the appointment of an international commission was subsequently agreed on.



THE JAPANESE REPRESENTATIVE IN THE MANCHURIA DISCUSSIONS IN PARIS: MR. YOSHIZAWA.



YEHUDI MENUHIN: THE FAMOUS BOY VIOLINIST PHOTOGRAPHED DURING HIS MUCH-TALKED-OF RECENT CONCERT AT THE ALBERT HALL.

Yehudi Menuhin, the famous young violinist who has been described as the "wonder boy," appeared in a recital programme at the Albert Hall on the afternoon of November 29. Once more, he proved himself a master of technique. Among the pieces played by him was Bazzini's "Ronde des Lutins"—well chosen to show off his virtuosity. Besides that he gave the Kreutzer Sonata and Tartini's "Devil's Trill" Sonata. To quote the "Times" musical critic: "Exceptional acuity of ear must be granted to account for the crystalline purity of his intonation and the beauty of his tone."



MR. C. J. LONGMORE: THE FIRST MAN TO LOOP-THE-LOOP IN A GLIDER IN ENGLAND.

Mr. C. J. Longmore looped-the-loop in a glider at Balsdean, near Brighton, on November 29. He performed this feat at a height of only 400 ft., an extraordinarily low altitude, which constitutes both a British and a world record—the first time a glider has ever looped-the-loop in England, and a world record in respect of the altitude.



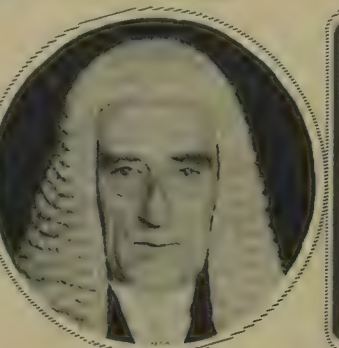
LYA DE PUTTI.

Well-known Hungarian film "star." Died November 27; aged thirty-two. Made her name in Germany as a "Ufa" star; brought to Hollywood by the Famous Players Lasky Company.



MR. SCULLIN.

On November 25 Mr. Scullin's Australian Government was defeated in the House of Representatives, by 37 votes to 32, on a vote of censure concerning Mr. Theodore's distribution of Federal Unemployment Relief and resigned.



MR. J. G. HURST, K.C.

Recorder of Birmingham. Died very suddenly, November 30; aged sixty-six. Practised on the Midland Circuit until 1919. Recorder of Warwick, 1916; Recorder of Birmingham, 1930.



MR. WILLIAM WALTON.

Well-known young English composer, whose "Belshazzar's Feast" was given at the Queen's Hall on November 25, with the full B.B.C. Orchestra under Dr. Adrian Boult. Mr. Walton is twenty-nine.



MR. GUSTAV HOLST.

Well-known English composer, whose work, "Hammersmith," was also given at the Queen's Hall on November 25. "Hammersmith" and "Belshazzar's Feast" are discussed by our music critic on page 922.



"YOUNG WOMANHOOD."

BY GERALD BROCKHURST, A.R.A.

This very striking picture, which was exhibited in the Royal Academy this year, shows the art of Mr. Gerald Brockhurst at its best, and is sufficient in itself to mark him out as one of the most brilliant among the younger British painters of to-day. As a piece of portraiture, it conveys a sense of extraordinary power, with its impressive contrasts of light and shade, and combines a masterly ease of technique with a subtle insight into personality. Mr. Brockhurst, it may be recalled, was born at Birmingham in 1890, and received his art training at the

Royal Academy School in London. He won many distinctions, including the Landseer studentship, Armitage medal, British Institute studentship, gold medal, and the 1913 studentship, given by the Royal Academy Council. Besides the Royal Academy, he has exhibited at the Royal Society of Portrait Painters, the Royal Society of Painter-Engravers and Engravers, and under the Duveen scheme. He is a member of the committee for British Artists' Exhibitions, and was on the jury for the International Exhibition at Venice in 1928.

FROM THE PAINTING BY GERALD BROCKHURST, A.R.A. EXHIBITED AT THE ROYAL ACADEMY, 1931. BY COURTESY OF THE ARTIST (COPYRIGHT RESERVED).

In the Days Before Foreign Imports Menaced Our Fisheries: A Sailing Trawler of Sixty-five Years Ago.

FROM THE PAINTING BY W. R. BEVERLY: DATED 1866.



"TRAWLERS MAKING FOR PORT—SCARBOROUGH," BY W. R. BEVERLY: A PICTURESQUE RECORD OF OLD-TIME CONDITIONS IN HOME FISHERIES—A SAILING-VESSEL IN ROUGH WEATHER.

This picture, painted sixty-five years ago, before the prevalence of steam-trawlers, is an interesting record of bygone conditions in our home fisheries, when they were not threatened, as now, by foreign competitors. In this connection we may recall that, a few days ago, some leading firms of trawler-owners at Hull decided not to handle foreign-caught fish, from Icelandic trawlers which come into that port, on and after December 1, unless in the meantime the British Government took steps to protect the British trawling industry. Prominent Hull owners, who had previously acted as agents for foreign-caught fish, decided to give up these agencies, at a considerable loss, in order to help the home industry. Hopes were expressed that the lead given at Hull would also be followed at Grimsby. The secretary of the British Trawlers Federation (interviewed on behalf of the "Daily Telegraph") said: "A petition is being shortly presented to Mr. Ramsay MacDonald and other members of the Cabinet. It makes out an irresistible case against the landing of foreign fish. A similar petition is being circulated among

British fishermen, skippers, mates, and shore workers. Our contention is that the fishing industry around our own coasts can supply all the fish we can consume, and this invasion from abroad not only deprives our trained men of their livelihood, but prevents the industry from developing." Quoting figures recently issued by the Ministry of Agriculture and Fisheries, he gave the total value of imports of foreign-caught fish, during the first ten months of the present year, as £3,588,560. Some of these imports came direct from the fishing-grounds, and the rest from Norway, Denmark, the Netherlands, and other countries. A few notes on the painter of the above picture may be of interest. William Roxby Beverly was born at Richmond in 1824 and died at Hampstead in 1889. He was chiefly known for marine paintings and mural decorations. Examples of his art in public galleries include "Morning Mist, Hastings" (at Bristol), and "The Bay of Scarborough" (at Edinburgh). Between 1847 and 1855 he decorated Drury Lane and Covent Garden Theatres. From 1865 to 1890 he exhibited numerous marine pictures at the Royal Academy.

ABDULLA SUPERB CIGARETTES

ROMANCE
AND
ABDULLA



GERANIA THE GIPSY

Fine Gentleman—give me a silken shawl to cover my ragged dresses,
Or a great comb carved out of tortoiseshell to set off my night-black tresses.
Pity Gerania, the Gipsy lass, who sleeps 'neath the City arches !
I came with my Tribe from far away, and starved on our mountain marches.
I'll sing you the lilting songs of Spain and teach you "mimosa" glances,
For earrings swinging in hoops of gold, to flaunt at our Romany dances;
And I'll read your fortune, fine Gentleman, with Good Luck heaped ten times over,
For a magic Box of Abdulla's Bliss—to share with my Gipsy Loyer !

F. R. HOLMES

VIRGINIA

TURKISH

EGYPTIAN

A NEW GORILLA GROUP FOR LONDON— INVOLVING A SPECIAL COLLECTING EXPEDITION.



A MODEL OF THE EAST AFRICAN GORILLA GROUP IN PREPARATION AT THE NATURAL HISTORY MUSEUM: THE BIG MALE (LEFT), THE MOTHER WITH HER BABY RIDING "PICK-A-BACK" (RIGHT), AND YOUNG ONES OF VARYING AGE ABOVE.—[By Courtesy of the Museum.]



AN ACTUAL GORILLA BED CONSTRUCTED IN THE FORK OF A TREE ABOUT 4 FT. FROM THE GROUND IN AN AFRICAN FOREST: A TYPE OF RESTING-PLACE FAVOURED BY THE YOUNGER ANIMALS.



ACTUAL GORILLA SHELTERS AT THE BASE OF A BIG HAGENIA TREE: RETREATS THAT ARE USED BY THE ANIMALS CHIEFLY AT NIGHT OR DURING HEAVY THUNDERSTORMS.



A MALE GORILLA MOUNTED FOR THE NEW EXHIBIT NOW BEING PREPARED AT SOUTH KENSINGTON: THE FRONT VIEW, SHOWING THE BARE CHEST.



THE SAME MODEL SEEN FROM BEHIND: A VIEW SHOWING THE WAISTCOAT-LIKE GREYISH-WHITE MARKING ON THE BACK.



THE LEFT SIDE OF THE SAME MODEL OF THE MALE GORILLA: A PROFILE VIEW SHOWING THE ANIMAL'S HUGE PROGNATHOUS JAW.

As noted on our double-page of photographs illustrating field work for a habitat group of animals (pages 904 and 905), such a group, showing the Eastern gorilla at home, is being made for the Natural History Museum at South Kensington, while a special expedition has left by air mail for Africa to obtain necessary plant specimens and, if possible, new photographs of gorillas in their natural haunts, so that the setting may be quite realistic. The animals for the group, mounted in the Rowland Ward Studios, are already at the Museum, and comprise an adult male and female, a sub-adult specimen, and two young ones. One of these will be placed on the mother's back (as seen above in the model) in a position shown in a photograph by Mr. Marius Maxwell. Our three illustrations of the male gorilla are from copyright photographs by Messrs. Rowland Ward. The

two above, showing an actual gorilla bed and shelters, were taken by Mr. Marius Maxwell. Writing in the "Natural History Magazine" (the Museum's official journal), Mr. J. G. Dollman says: "There exists a very marked difference between the sexes, the female being much smaller . . . covered with long blackish hairs, whereas the male has a well-defined greyish-white marking on the back, rather like the hind part of a waistcoat, and its chest is quite naked. . . . Their sleeping-places are of two kinds; first, low-built platforms constructed of twigs and leaves, and commonly used during the day only; and, secondly, sheltered retreats in the hollow bases of the large Hagenia trees, which are made use of principally at night or during heavy thunderstorms. . . . Immature members of the troop frequently construct resting platforms four to six feet above ground level."

TASKS INVOLVED IN PREPARING EXHIBITS SUCH AS THE

PHOTOGRAPHS BY COURTESY OF THE AMERICAN



FIELD-WORK FOR BACKGROUNDS OF ANIMAL GROUPS: MR. W. E. LEIGH WITH SPECIMENS FOR COLOUR STUDIES OF AFRICAN PLANT LIFE.



THE SPOTTED ALOE: A TYPICAL SPECIMEN OF PLANT LIFE FOR THE ACCESSORIES OF AN ANIMAL GROUP SETTING.

THESE photographs have a special interest just now, as showing the nature and complexity of the field-work involved in preparing museum exhibits of wild animals in their native haunts, such as the projected habitat group of the Eastern gorilla now being arranged in the Natural History Museum at South Kensington, and dealt with on page 903. This scheme was announced recently in a letter to the "Times" by Captain Guy Dollman, who described the materials required for constructing a realistic background to represent a *Haguna* forest, and appealed, on behalf of the Museum, to anyone travelling in gorilla country in the eastern Belgian Congo to help in the work of collecting specimens of vegetation. He stated further that Colonel H. C. Ashton and Lady Broughton were about to leave London by air mail for Kivu to visit gorilla forests near Lake Kivu for that purpose. "In order that the setting and surroundings of this group may be made to look as much like Nature as possible," says Captain Dollman, "it is necessary that a large number of photographs and sketches of the home of this great ape should be available. Further, a generous supply of the vegetation from the gorilla forests is essential; both actual plants, such as can be used for exhibition purposes, and other plants which may be taken as models for the manufacture of artificial specimens." The photographs here reproduced, which illustrate collecting and other preparatory work of a similar kind appeared with an article by Mr. James L. Clark (Assistant Director of the

(Continued opposite.



EUPHORBIA TREES AND ROCKS: A TYPICAL STUDY OF NATURE MADE FOR THE PURPOSE OF CONSTRUCTING A BACKGROUND AS A SETTING FOR SPECIMENS OF ANIMALS THAT LIVE IN THE SAME LOCALITY.



A LIMB OF THE EUPHORBIA TREE: A SPECIMEN OBTAINED DURING A COLLECTING TOUR, WHEN MANY DETAIL PHOTOGRAPHS, CASTS, AND COLOUR NOTES ARE TAKEN OF TREES TO PROVIDE DATA FOR ACCESSORIES IN ANIMAL GROUPS.



WHEN THE ARTIST IS ALWAYS GUARDED BY A MAN ARMED WITH A GUN, IN CASE A LEOPARD OR RHINOCEROS CAME UP BEHIND WHILE HE SAT INTENT ON HIS WORK: MR. LEIGH PAINTING A DETAILED BACKGROUND STUDY.



IMPALLA IN AN ACACIA FOREST: A STUDY OF EXQUISITE TREE FORMS, WHICH NO ARTIST COULD ADEQUATELY PAINT UNLESS HE HAD ACTUALLY SEEN THEM, AS AN INSPIRATION FOR A GROUP EXHIBIT.

NEW GORILLA GROUP FOR THE NATURAL HISTORY MUSEUM.

MUSEUM OF NATURAL HISTORY, NEW YORK.

(Continued)
American Museum of Natural History, in charge of Preparation) on Science, Art, and Adventure behind Museum Exhibits. Writing in the Museum's journal, "Natural History," he says: "A revolution in the display of museum material has taken exhibits out of the depressing sawdust doll class into the realm of art, and added alike to their appeal, their scientific exactness, and to their educative value. The meticulous and incessant creative labour that has made it possible is unknown except to the initiate who has gone 'behind the scenes.' Time was when museum preparation—to speak specifically for the moment of mammal groups—went little beyond common taxidermy. Animals were frankly 'stuffed.' (Indeed, who does not remember the old exhibit whose seams finally parted to reveal the 'stuffings'?) Skins brought to the museum were packed with excelsior and other material, and the resultant 'animal' was generally mounted stiffly erect, often with no hint of his natural attitudes, and certainly with no appropriate background or surroundings. The subtleties of form, the rippling of muscles under the skin, all the evidences of power and grace without which the animal cannot be truly visualized, were missing. But taxidermy has given way to veritable sculpture supported by innumerable arts and crafts and controlled by infinite sketches and measurements, protracted observations in the field, and the evidence of the camera as well as of the eye. Preparators and artists of the department of preparation accompany the scientist explorer, half around the

(Continued below.



THE SANSEVERIA FLOWER: A DETAIL PHOTOGRAPH FOR THE CONSTRUCTION OF ACCESSORIES IN ANIMAL GROUP EXHIBITS.



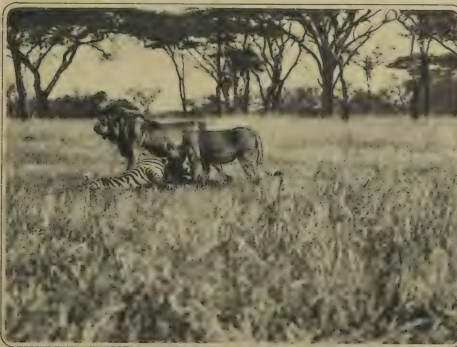
GROUPS OF PLANT LIFE AND ROCKS STUDIED IN THEIR NATURAL SETTING, SO AS TO PRESERVE THEIR CHARM WHEN CONSTRUCTING A BACKGROUND.



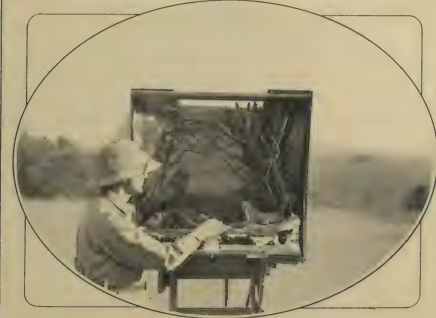
A WORKSHOP SET UP IN THE FIELD DURING A COLLECTING EXPEDITION IN ORDER THAT THE MATERIAL MAY BE PROPERLY HANDLED WHILE STILL FRESH: MR. R. C. RADDATZ MAKING PLASTER CASTS OF SELECTED LEAVES.



PREPARING A LION SKIN DURING AN EXPEDITION IN AFRICA: WORK FOR WHICH SPECIAL TOOLS AND PRESERVATIVES MUST BE TAKEN INTO THE FIELD TO INSURE PROPER CARE OF ALL MATERIAL UNTIL ITS ARRIVAL AT THE MUSEUM.



A LION AND LIONESS BESIDE THEIR "KILL"—A ZEBRA: A FIELD STUDY MADE TO ASSIST THE SCULPTOR-TAXIDERMIST, WHOSE SUCCESS DEPENDS ON FIRST-HAND INFORMATION BESIDES THE ACTUAL MATERIAL.



MAKING A GROUP MODEL IN THE FIELD: MR. JAMES L. CLARK (THE WRITER QUOTED ON THIS PAGE) CONSTRUCTING HIS SKETCH MODEL OF THE LION GROUP FOR THE AFRICAN HALL, WHILE ENCAMPED IN THE VERY LAND OF THE LION.

globe if need be, to gain the data and accessory material with which alone a habitat group can artistically display the animals as they actually are, in a section of their natural home as it actually is. The advantage of participation in the collection of material and data by the men who are to prepare groups is obvious, but there is an even greater intangible gain. No one could possibly recreate these beasts, as they are found in their native ranges, unless he had seen and studied their rounded, subtle forms under normal conditions of their daily life. Nor could an artist paint the superb backgrounds which enhance all recent groups, unless he, too, had seen and absorbed the spirit of the veldt, of the jungle, or of the desert in which the animals roam. The modern group fails unless it imparts the living sense of beauty which inspired the museum men in the field itself. Almost endless details are recorded in sketches, and casts are often resorted to. Meanwhile the camera has been making its own record, not only of the animal taken, but of his brothers and sisters in life.

There will have been selected a representative section of the animal's habitat that will lend itself to framing into the foreground of a habitat group. By pencil, brush, and camera this is recorded with utmost accuracy. The artist makes sketches of the foliage and flowers; selecting a suitable and typical background, he spends days in transferring it to canvas. Thus are recorded completely the form and colour of animals and their surroundings. But the expedition will also bring back, preserved in many ingenious ways, the 'accessories.' Bushes, grasses, flowers, tree trunks, and samples of soil and rocks are carefully selected and transported, so that the finished group may be made up entirely of material obtained in the field and of cunningly fabricated material based with exactitude upon it—even to individual leaves and buds. Some of these 'accessories' are dried and used as they are—but green leaves, flowers, and fleshy plants must be reproduced in wax, glass, celluloid, or other suitable materials, while rocks generally are made of plaster matching the sample in colour and texture."

Notes for the Novel-Reader: Fiction of the Month.

MR. GALSWORTHY'S many-sided art is rarely content with the mere presentation of relationships between human beings; it dramatises them. Drama cannot be achieved without a conflict of wills, without the sense that someone's happiness is at stake. Some modern novelists, seeing life as a series of details strung like beads upon the thread of individual personality, are mistrustful of drama. They cannot accept a convention which represents the whole significance of a man's existence, both to himself and to others, as turning on (perhaps) a single action which "makes or mars him quite." Such a simplification, they feel, is valueless. The material of life is too inchoate to be summed up in an idea, still less in an aim or purpose. To treat it as something almost concrete, which may be staked (as Montrose urges) on a single throw, is to misunderstand its nature completely.

Such novelists, it is to be noted, generally take for their characters reflective, receptive, introspective persons, who have long memories, a gift for recording impression and sensation, and consciousness almost morbidly aware of the process of living. They concern themselves with the past and the present, rarely with the future; whereas most people, I think, are preoccupied with the pleasures and pains of anticipation. Life presents itself to them not as "one damned thing after another," but as a series of obstacles to be overcome, or (if they are naturally apprehensive) to be overcome by. They look continually ahead; their wills and desires are for ever seeking favours of the future. And this is certainly true of the characters in Mr. Galsworthy's novels, especially of the Forsytes, who were continually laying up for themselves and their descendants treasures upon earth. To provide for their future, that was one of their main objects. In "Maid in Waiting" it is rather to provide against the future; for

a horrible fate, extradition, trial, imprisonment—who knows what?—overhung Hubert Cherrell, who had got into trouble in Bolivia for belabouring, and then, in self-defence, shooting, a muleteer who ill-treated his beasts. His sister makes it her business to move heaven and earth to save him; a hard task, and all the harder (she finds) that her brother belongs to the "ruling caste," which has been shorn of privilege, though it clings to responsibility. Mr. Galsworthy makes one feel that on the success of her efforts depends everything that makes life dear to Hubert. She wins our sympathy, not so much for her brother as for herself, and incidentally for the whole story, which, with its several side-issues, is dominated by her vivid, impulsive, determined personality.

One could find no better foil for Miss Cherrell than Miriam, who has, perhaps, had more novels written about her than any other heroine in fiction. Age does not wither her—indeed, how could it?—for her life is a kind of hibernation, in which the mind keeps ceaseless watch while the springs of action are sealed in sleep. It is as though an infinitely intelligent and intellectual chrysalis commented continually upon its condition, dimly aware of ultimate transformation and emergence, but powerless to influence that remote event. When one of the characters remonstrates with Miriam for her passivity, she declares that "Certain outsiders, I don't say I'm one of them, see all the game." If she had boasted of being one of them, I don't think we could have contradicted her. Miss Richardson's unique talent, which it seems grudging not to call genius, reaches its habitual high level of expression in "Dawn's Left Hand."

"The First Lady Brendon" is written with all the skill of an experienced novelist; it contains some good character-drawing and, in the latter part, a number of striking scenes, but it somehow fails to make the effect of several of the author's earlier books. Lord Brendon is perhaps a little too satanic, but he gets his face slapped by the second Lady Brendon, which is a comfort. Guy, the son, is very well drawn, especially in the last scene with his mother, when his slight touch of tenderness gives a faint hope that her sacrifice may not have been in vain. There is also a bright spot, reminding us of Gaspare, in "The Call of the Blood," in David. The minor characters

are perhaps more vivid than the principals, but surely detail is overdone? Was it necessary to say that "a perfectly cooked duck and green peas," followed by pancakes, was eaten during a tragic conversation, or that Guy's parents in a critical moment consumed "chicken and mushrooms"?

"The Winters" is only the second novel Miss Elizabeth Jenkins has published, but it shows extraordinary maturity, especially of execution. Lady Winter rules her grandchildren not with a rod of iron—Henry and Edward would never have submitted to that—but with an adroit mixture of affection, firmness, and aloofness. As far as she can she leaves them alone, but when she does interfere (as in Caroline's unhappy love-affair with George Farren) she interferes decisively. Many novels have been written

to demonstrate that Victorian age and Georgian youth cannot live together, and it is pleasant to find one which supports the opposite thesis. Miss Jenkins's style is very agreeable. It always wears its company manners, and its well-rounded sentences and dignified air are a welcome relief from the rather utilitarian prose in which many modern novels are written.

Mrs. Rea is another author of distinction. "The Happy Prisoner" tells the story of a deaf girl whose physical misfortune proved, paradoxically, a source of inward comfort, a comfort she lost when, thanks

Oscar Wilde once complained of an author that he wrote at the top of his voice—a criticism that would also apply to Miss Edna Ferber. "American Beauty" is a noisy book, the subject of which is the arrival of Polish emigrants among the Puritan settlers of Connecticut. It was a bitter experience for the proud Oakes family to see their ancient homestead pass into the possession of a Pole, even though some of their own blood went with it; but it is all part of the march of progress and the romance of nation-making. Though she does not really regret the past, Miss Ferber is sentimental about it, and rounds off her story with the promise of a second dynastic alliance between Poles and Puritans.

The theme of an unsuspected child appearing to trouble the peace of a respected middle-aged man is not, I suppose, new, but there is a good deal that is new in Mr. Mitton's treatment. For one thing, Mr. Justice Cromwell was pleased that his claim to be the father of Naomi was established—even though she had been tried for murder. He himself had presided at the trial—a circumstance which might make the author seem a mere sensation-monger; but he is not. The dénouement of "The Judge's Daughters" is unexpected and satisfying to one's sense of fairness; but I feel that Sir Edmund's difficulties were not over, even though his other daughters (children of an invalid second marriage) had found the haven of matrimony.

"The Right Honourable" is a fantasy and a farce combined, very ridiculous, but also very laughable. I do not know whether the film-star's manner of expressing herself is true to the Hollywood tradition—I suspect not. But it is exceedingly entertaining, and makes the vigorous Cockney idiom of Lord Thornton Heath and his mother seem unimaginative by comparison.

"How Like a God" is ironically named, for William B. Sidney's nature was the reverse of godlike. Timid and clinging, he worshipped at different times three women, one of whom, Erma, insisted on marrying him. She brought him wealth, but not happiness; happiness he found later in the arms of Millicent, for the sake of whose good name, when at school, he had fought a boy bigger and stronger than himself. That was one of the few occasions

on which the strength of his feelings overcame his timidity; will they do so again, one wonders, as he walks up the stairs to Millicent's room, with the revolver ready in his pocket? For he is resolved to terminate his relationship with Millicent, which no longer brings him happiness, but shame and self-loathing. The last sections of the book are very painful, but could hardly be bettered as a study in infatuation and humiliation.

There are three detective stories in the month's fiction, all of which have some merit. "In Court" is original and clever; the unwillingness of the accused to reveal facts which would have acquitted him prolongs suspense just as surely as if those facts were being ferreted out by a detective, and the rather informal procedure of a German court of law is a pleasant change. Mr. John Ferguson has staged his murder in the Channel Islands. Death came to Perigord in the most complicated way conceivable, and there is real imagination in the setting of the story, and especially in the means taken by his neighbours to bait the rich and unpopular Hilaire de Quettville. "Murder Hide-and-Seek" makes no pretence at verisimilitude; it is simply a series of hair-raising adventures with a love-story thrown in.

"Touch and Go" is a well-named book. The contacts and departures it records succeed each other with a bewildering rapidity. Miss Barbara Starke, the heroine and writer of these reminiscences, a young lady of a restless and independent character, "hitch hikes" from Fall River to the Pacific and back. Her energy and courage deserve all praise, but as to her independence we cannot but wonder how far she would have gone without the kindly and (in many cases) quite disinterested help of the drivers of every sort of motor-vehicle. Miss Starke has a genuine gift for description; her thumb-nail portraits of people are vivid, she has humour and a real love of nature and animal life.



THE TWELFTH-CENTURY CHURCH OF LITTLE MISSENDEN, BUCKINGHAMSHIRE, IN WHICH REMARKABLE MURAL PAINTINGS, DATING FROM THE TWELFTH CENTURY TO THE SEVENTEENTH, HAVE BEEN UNCOVERED: A VIEW OF THE TOWER.

When the first traces of old mural paintings were found in Little Missenden Church, the Vicar, the Rev. W. H. Davis, called in that famous expert, Professor E. W. Tristram, of the Royal College of Art, who undertook a systematic investigation of the walls. This resulted in the discovery of paintings of every century from the twelfth to the seventeenth. Much of the actual work of uncovering the paintings has been done by the Vicar himself, who has issued an appeal for the necessary funds to complete the task of revealing and preserving these valuable examples of English art. The subject will be found dealt with fully on the opposite page; with further illustrations.

to an operation, her ears were opened and she realised how meanness and malice and self-seeking mildewed the very people she was accustomed to admire. Even her husband, to her quickened hearing, seemed but sounding brass; a self-centred, ambitious young man, bent on getting his own way and making a name for himself in politics. It is a sad, rather cynical little story, this account of the blasting effect of actuality on a romantic temperament, but it is very well done. Although, psychologically, it is not convincing. I don't suppose anyone ever repined at being cured of deafness.



THE INTERIOR OF LITTLE MISSENDEN'S TWELFTH-CENTURY CHURCH: A PHOTOGRAPH SHOWING A MURAL PAINTING OF THE ROYAL ARMS HIGH UP ON THE WALL (PARTLY UNCOVERED).

NOVELS REVIEWED.

- Maid in Waiting. By John Galsworthy. (Heinemann; 7s. 6d.)
 Dawn's Left Hand. By Dorothy Richardson. (Duckworth; 7s. 6d.)
 The First Lady Brendon. By Robert Hichens. (Cassell; 7s. 6d.)
 The Winters. By Elizabeth Jenkins. (Gollancz; 7s. 6d.)
 The Happy Prisoner. By Lorna Rea. (Heinemann; 5s.)
 American Beauty. By Edna Ferber. (Heinemann; 7s. 6d.)
 The Judge's Daughters. By G. E. Mitton. (Nash and Grayson; 7s. 6d.)
 The Right Honourable. By Oliver Madox Hueffer. (Benn; 7s. 6d.)
 How Like a God. By Rex Stout. (Kennerley; 7s. 6d.)
 In Court. By Fred Andreas. (Bles; 7s. 6d.)
 Death Comes to Perigord. By John Ferguson. (Collins; 7s. 6d.)
 Murder Hide-and-Seek. By Captain A. O. Pollard, V.C. (Hutchinson; 7s. 6d.)
 Touch and Go. By Barbara Starke. (Cape; 7s. 6d.)

FOUND THANKS TO CHURCH-CLEANING: MURAL PAINTINGS REVEALED.



A MID-THIRTEENTH-CENTURY "CRUCIFIXION"; WITH A STRIKING PLUM-COLOURED BACKGROUND: ONE OF THE MURAL PAINTINGS BROUGHT TO LIGHT IN LITTLE MISSENDEN'S TWELFTH-CENTURY CHURCH.

"CLEANING operations in the twelfth-century church of Little Missenden, Buckinghamshire, have revealed some interesting mural paintings," noted a "Times" correspondent the other day. "... On and around the chancel arch and in the nave are considerable remains of late twelfth-century paintings, including a dado and frieze of conventional foliage, while masonry pattern and a consecration cross of the same period have been uncovered in the chancel. The most important discoveries are on the north wall of the nave, where a particularly fine St. Christopher in perfect state has come to light. Every detail, including the fishes swimming round the

(Continued below.)



THE MOST IMPORTANT DISCOVERIES: A FINE "ST. CHRISTOPHER," WITH FISHES SWIMMING ROUND THE SAINT'S FEET, WHICH DATES FROM ABOUT 1320 (LEFT) AND SCENES FROM THE STORY OF ST. CATHARINE (C. 1320).



"ST. CATHARINE" DETAIL: THE SAINT; WITH WRECKAGE OF THE MIRACULOUSLY DESTROYED SPIKED WHEEL WITH WHICH SHE WAS TO HAVE BEEN PUT TO DEATH AND PAGAN ONLOOKERS KILLED BY ITS FLYING FRAGMENTS.



AT WORK ON THE NEWLY REVEALED MURAL PAINTINGS IN LITTLE MISSENDEN CHURCH, WHICH DATE FROM THE TWELFTH CENTURY TO THE SEVENTEENTH: A WONDERFULLY WELL-PRESERVED PAINTING OF THE ELIZABETHAN ROYAL ARMS BEING INVESTIGATED BY SIR JAMES BERRY, THE SURGEON AND ARCHEOLOGIST.

(Continued.)

saint's feet, can be clearly distinguished. Its early date—about 1320—adds greatly to the importance of this painting. To the east of St. Christopher and of approximately the same date are several scenes from the story of St. Catharine. . . . One represents the miraculous destruction of the spiked wheel with which St. Catharine was to have been put to death. The saint stands serenely amid the wreckage, while in the foreground are the bodies of the Pagan onlookers who were slain by the fragments of the wheel. Other scenes less well preserved show St. Catharine respectively before the Emperor confuting the Pagan philosophers, and being scourged. On the westernmost pier of the north arcade is a Crucifixion of mid-thirteenth-century date with a striking plum-coloured background."—[See also Illustrations on the opposite page.]

The World of the Kinema.

By MICHAEL ORME.

"THE CONGRESS DANCES."

FROM Neubabelsberg, the centre of the German film industry, trailers of news have been issuing for some time past, in scattered fragments and even in lengthy laudatory articles, concerning the new Pommer picture, "The Congress Dances." For once, preliminary publicity has by no means overshot the mark. The picture itself,

end to end, have a dimensional power and the large beauty that dwells in noble proportions seen through the eyes of an artist. By that I mean that Mr. Charell is not content with a mere statement of size. He finds, always with something more than ingenuity, a means to suggest by contrast not only the vastness of his scale, but the importance of it in the scheme of the picture. To mention but

one instance in illustration: when the revelry in the Imperial Palace of Vienna—a revelry into which even the grave plenipotentiaries seated in congress have gradually been drawn by the witching sounds of a waltz-tune—is turned into a positive rout by the news of Napoleon's return from Elba, the formidable Metternich is left a lonely little figure in a marble wilderness, dwarfed by the huge statue of Apollo, the erstwhile presiding genius of the ball-room; whilst

baits it with a pair of pretty faces. But he meets his match in Alexander. This merry monarch has brought with him his double, a docile dummy who fills his place at all dull functions or, alternatively, defeats the moves of Metternich. Yet it is the waltz, the all-conquering Viennese waltz, that leaves Metternich in sole command of a double row of rocking chairs—yes, even the chairs respond to the insinuating strains—and a somnolent Turkish Ambassador. Meanwhile, Alexander indulges in an idyll with a little girl of the people—she, by the way, the sole symbol of wholehearted sincerity. Vienna sings, the Court dances, Congress dances, and—Napoleon quietly "upsets the apple-cart." A Shavian situation reduced to the minimum of words, expressed in movement and in music.

For finally, the triumph of this genuinely kinematic piece lies in the masterly rhythm of it all, and that again arises from the amazingly clever interweaving of sound and action. There are "Harps in the Air" indeed in this wonderful Pommerian world. Dancing feet in the Viennese wine-garden, where a genial singer encourages the guests (who scarcely need encouragement) to "love, live, and laugh," merge imperceptibly into the greater precision of the *corps de ballet* on the stage of the Opera House, whilst the old "Wiener Lied" gives way to the full orchestral rendering of the ballet-music. There is a wonderful technical and imaginative manifestation in the



"THE CONGRESS DANCES," AT THE TIVOLI: LILIAN HARVEY AS A VIENNESE SHOP-GIRL, WITH HER COLLEAGUES.

in its English version, has arrived at the Tivoli and triumphantly fulfils the promise of its heralds. This fantasia on a historical theme is a lovely, lilting, intoxicating affair, sumptuously staged and perfect in its interpretation. It marks another stride forward along the path which Mr. Pommer has steadily pursued ever since the advent of sound, and which has as its goal the supreme amalgamation of sound, speech, and movement.

As in his earlier achievements, Mr. Pommer does not appear as director. In the case of "The Congress Dances," the directorial throne is occupied by Mr. Erik Charell, whilst Mr. Pommer represents the power behind it. But however modestly he may choose to remain in the background, an impresario selecting with extraordinary acumen his aides-de-camp, his material, his players, there can be no mistaking the Pommer touch. His influence and his aims are stamped on every strip of the pictures produced under his aegis. His players reflect his vision and his intentions; their personalities are moulded to the demands of a master-mind which forms at once the fountain-head and the foundation of the whole production. Filmgoers who have had the good fortune to see all or several of the Pommer pictures, from "The Cabinet of Dr. Caligari" onwards, will recognise his inspiration and his individual outlook in the work of the various directors with whom he has been allied.

The way was prepared for "The Congress Dances" by that charming musical extravaganza, "Le Chemin du Paradis" ("Three Men in a Petrol Station"). The latter contained all the elements of rhythm, superb timing, and synchronisation of action and music which are so brilliantly exploited in this new production. But Mr. Pommer has passed on from an intimate *parti carré* and the romance of three penniless young men, to the pomp of a city and the affairs of a State—to say nothing of the *affaires* of a Czar! Though he keeps his tongue in his cheek and does not allow imperial dignity to quash his impudence, nor historical facts to bridle his fantasy, he has chosen this time a canvas of vast perspectives and a background that suggests an entire people—a people with music in their souls. No other people could have made "The Congress Dances."

It needed a producer whose vision could keep pace with that of his director, and whose artistic perception would be carried to realisation by an equal courage, to bring this picture to the screen. Such a man has been found in Mr. Erik Charell. The elaborate staging of "White Horse Inn," one of London's greatest stage successes, has already proved that Mr. Charell works on heroic lines. Even the limitations of a theatre have yielded to the German producer's sense of space and scenic audacities. He has seized on the opportunities of the kinema with eager, nervous hands. His manipulation of crowds, his reconstruction of a whole street in all the panoply of a royal reception, his vistas of a spacious palace in the heyday of its splendour, his colossal perspective of the Opera House interior, with its sweep of boxes, its auditorium, orchestra, and stage, revealed to the eye from

in the foreground, a surging, aristocratic mob, a sea of satin and foaming finery, sweeps up the immense staircase in panic flight. Here is size, space, and multitude with a definite meaning.

Those who care to delve a little deeper into this witty, wilfully distorted bit of history whereby the spirit of a period is evoked even though facts and figures undergo complete metamorphosis, will find that streak of satire from which Mr. Pommer, like Mr. Lubitsch, cannot refrain. The Czar Alexander, coming to Vienna for a Congress which is to decide the fate of Europe and clip the wings of the French Eagle, is, for our better entertainment, an attractive young man who wears his rueful crown with a difference. The astute Metternich, whose finger is not only on the pulse of his people, but whose alert ear is at the mouth of various speaking-tubes which most amusingly convey the gossip of the ante-chamber and the servants' hall to his bedside, desires no contradiction at Congress. So he sets a trap to keep the Russian ruler away, and



"THE CONGRESS DANCES," WHICH IS REVIEWED ON THIS PAGE: CONRAD VEIDT AS COUNT METTERNICH IN HIS SECRET CABINET.

little shop-girl's glorious drive through town and country to the villa which is Alexander's gift to the Princess of his fairy-tale—a brief fairy-tale, alas! for her, but none the less glamorous. He has sent his carriage to fetch her, and as she bowls along, singing for sheer joy of heart, so happy that the world sings with her, the people all along her road to Paradise pick up her song—market-folk, soldiers, washerwomen in the shallow waters, lovers idling on the river—until at last the *crescendo* culminates in a chorus of careless youngsters, skipping in merry circles on the green at the villa gates. Appreciation of the mechanical feat and the beautiful timing of this joyous pilgrimage comes with later consideration. At the moment of seeing the picture, the effect is that of exhilarating buoyancy and the very epitome of youth, an effect attained not only by repetition of the refrain caught up by and passed on from group to group all along the line, but by the uninterrupted movement of the central figure through this avenue of song.

The company assembled for the English version of the picture form an ensemble which, for smoothness of team work, can scarcely, one imagines, fall short of the German cast. Miss Lilian Harvey and Mr. Conrad Veidt retain the parts which they created in German; Miss Harvey as the little shop-girl, a graceful, slender creature of elfin humour, and Mr. Veidt a suave and elegant Metternich, with a disarming smile hiding a steely determination. Mr. Henry Garat, the engaging hero of "Le Chemin du Paradis," once again replacing Mr. Willy Fritsch, plays the volatile Alexander as well as his own wooden-headed double, with an extremely clever differentiation of the charm of the one and the phlegmatic obedience of the other. Mr. L. R. Heymann's wholly delightful music based on old Viennese melodies, and the fine camera-work of Mr. Hoffmann, add the completing and important chords to the harmony of sight and sound which is Mr. Pommer's latest and perhaps most important contribution to the screen.



"THE CONGRESS DANCES": THE SHOP-GIRL AND THE EMPEROR—HENRY GARAT AS THE CZAR ALEXANDER, AND LILIAN HARVEY AS THE SHOP-GIRL WITH WHOM HE HAS FALLEN IN LOVE.

The second tri-lingual Ufatone super "talkie," produced by Erich Pommer, has begun its London run at the Tivoli. It is directed by Erik Charell, the producer of "White Horse Inn." The scene of "The Congress Dances" is set in Vienna during the Congress of 1814-1815, and the film concerns the love of the Czar Alexander for a fascinating shop-girl. Lilian Harvey, the English actress who has had great success in several German films, plays the lead.

By Courtesy of Ufa.

SOVIET RUSSIA'S HERO IN A NEW FILM: SCENES FROM "TSAR LENIN."



LENIN AND THREE OF HIS LIEUTENANTS, AS FILMED IN PARIS: (LEFT TO RIGHT) LENIN (CHARLES DULLIN, AT THE TELEPHONE), RYKOFF (F. JOACHIM), TCHITCHERIN (W. AGUET), AND DZERJINSKI (M. DORVAL).



THE ORGANISER OF REVOLUTION CONFRONTED WITH SOME OF ITS RESULTING ECONOMIC PROBLEMS: LENIN (LEFT) RECEIVING A DEPUTATION OF RUSSIAN PEASANTS AND TEXTILE WORKERS.



THE LEADER AND ONE OF HIS TRUSTED HENCHMEN IN THE EARLY DAYS OF THE RUSSIAN REVOLUTION: LENIN (ON THE RIGHT) EXPOUNDS TO TCHITCHERIN HIS PLANS FOR THE DISCOMFITURE OF KERENSKI.



LENIN IN THE SEAT OF POWER: THE MOVING SPIRIT OF THE RUSSIAN REVOLUTION, AND "PATRON SAINT" OF THE SOVIET RÉGIME, AS IMPERSONATED FOR THE FILMS BY M. CHARLES DULLIN.

THESE interesting photographs represent scenes during the production, in Paris, of a new film dealing with the history of the Russian Revolution and the personal life of Lenin, from his exile in Paris until his death. Vladimir Ilyich Ulyanov (his original name) was born in April, 1870, at Simbirsk, now known as Ulyanovsk. His father was a schoolmaster, and his mother was the daughter of a doctor. A determining factor in his life was the execution of his eldest brother, Alexander, in 1891, for complicity in a plot to assassinate the Tsar Alexander III. In 1897 Lenin himself was exiled for three years to Siberia. "In 1898," says the "Encyclopædia Britannica," "he married N. K. Krupskaya, a comrade in the St. Petersburg Union, and his faithful companion for the remaining twenty-six years of his life.

Five years after the Revolution his health broke down through exhaustion. Sclerosis attacked his cerebral arteries, his speech was affected, and in



THE LAST DAYS OF THE MOST RUTHLESS POLITICAL ICONOCLAST IN HISTORY: LENIN, PARALYSED AND DYING, HELPLESS IN HIS INVALID CHAIR, WATCHED OVER BY HIS WIFE, NADIA (MME. GENICA), AND A NURSE, WITH A GROUP OF MEN IN ATTENDANCE.

December 1922 he became paralysed in the right arm and leg. He died at Gorky, near Moscow, on January 21, 1924."



A PAGE FOR COLLECTORS. CHIMNEYPICES.

By FRANK DAVIS.

sure sense of proportion. The new rich have been in every century both magnificent patrons and unconscious enemies of the arts, and the Elizabethan big-business man who had got in on the ground floor

children. This example came from the old mansion at Brookman's Park, and it is not without interest to note that at some period ignorance or folly or both has taken the trouble to alter the date on one of the panels. This reads 1527—impossibly early for so mature and typical a style. 1627 is a suggestion which might be correct, but a better guess is perhaps 1597.

Architects, confronted by some more than usually extravagant decorative chimneypiece of the second half of the sixteenth century, have often written a sentence or two of pious regret that English craftsmen of the period drew their inspiration from North European sources. Speaking of the "Architecture" of J. V. Frisius, of Antwerp, published in England in 1563, Sir Reginald Blomfield has written that it "was used with such disastrous readiness by English builders. And it was unfortunate that the treatises most in use in England at that time were German rather than Italian."

Not everyone will agree with this judgment, for quite a number find the misuse of ornament as entertaining as its most learned and correct application; and a good craftsman who is no scholar, but has vision, can achieve a triumph which is beyond the wit of the merely competent designer who sticks to the text-books. But if the argument quoted above requires illustration, I submit that nothing better could be found than Fig. 4—a most learned and elegant and perfectly proportioned piece, which must surely have been the work of a man steeped in the



1. A MAGNIFICENT ELIZABETHAN FIREPLACE WITH OVERMANTEL IN OAK: AN EXAMPLE FROM THE OLD MANSION AT BROOKMAN'S PARK, HERTS; PROBABLY DATING FROM THE END OF THE SIXTEENTH CENTURY.

Photographs reproduced by Courtesy of White, Allom and Co. George Street, Hanover Square.

at the dissolution of the monasteries had, as often as not, a liking for the grotesque to the exclusion of elegance or grandeur—which is why so many of these great chimneypieces are cluttered up with figures and allegorical subjects after the taste of the Netherlands; or even, as was the case in a room at Speke Hall, Lancashire, with the carved effigies of the proud owner's nineteen



3. AN EXTRAORDINARILY FINE LATE FOURTEENTH CENTURY CHIMNEYPiece FROM WILTSHIRE: INTERIOR DECORATION WHICH, THOUGH SOMEWHAT UNCOUTH, IS TREATED WITH A GUSTO WHICH OWES NOTHING TO TEXT-BOOKS.

traditions of the Italian Renaissance. It is so good that one is tempted to connect it with some Italian emigrant such as Torrigiano, who worked for Henry the Eighth, and to regard it as a piece quite outside the usual development of sixteenth-century design in this country. But this engaging possibility is entirely ruled out of court by the coats of arms, which show the quarterings of Bridgeman, Woodward, Darent, and Owlpen. This piece came from Prinknash Park, near Gloucester, and was set up over an earlier Gothic fireplace in the drawing-room by Sir John Bridgeman, Recorder of Gloucester, after his purchase of the house in 1628. It is possible, of course, that it was made considerably earlier and brought to Prinknash; but, in default of other evidence, it is safer to date it at about this time, and it therefore can be said to take its place—and a high one—among those many seventeenth-century pieces which graced England after Inigo Jones had given the necessary impetus to a real study of classical forms.

We began with a country "pub"—let us end with a town hotel. Fig. 2 was once in the Shelbourne Hotel, Dublin, and is a pleasing example of the domestic mantelpiece of about the year 1760, just before the flat surfaces and rather arid but graceful conceits of the Adam brothers became the fashion. Lest I should be accused of aiding and abetting housebreakers, let me add that all these four examples are long since out of their reach.



2. A PRODUCT OF SOUND SCHOLARSHIP AND TYPICAL OF THE EIGHTEENTH CENTURY: A FINE FIREPLACE ERECTED IN THE SHELBOURNE HOTEL, DUBLIN, PROBABLY ABOUT 1760, BEFORE DESIGNERS HAD FELT THE INFLUENCE OF THE ADAM BROTHERS' IDEAS.

to be tempted away from the strait and narrow path which made the last half of the eighteenth century so charming architecturally. On the other hand, our most profound thinkers are a little perturbed at the increasing specialisation inseparable from modern economic conditions, and I welcome an opportunity of bringing to the notice of this mysterious and modest gentleman one or two earlier but not less interesting examples. Perhaps his tastes may end by becoming more catholic.

Compared with the elegant scholarship of the brothers Adam, Fig. 3 on this page is a trifle uncouth—but with the uncouthness of an age which had never heard of Pompeii and cared less, and treated its architectural problems with a gusto which owed nothing to text-books. It was once in the Green Dragon at Alderbury, in Wiltshire, and is an extraordinarily fine survival from the end of the fourteenth century. There are two small recesses at each side, and the stonework of the corners is worn down by generations of knife-sharpening.

With Fig. 1 we are in a different world—a great house of the end of the sixteenth century. The stonework of the fireplace may be taken as the typical Tudor development of the much earlier example of Fig. 3 (this part, and this part only, of the illustration is a drawing); while the great arcaded and carved overmantel of oak is a fine specimen of an Elizabethan fashion which was not always carried out with such a



4. A FIREPLACE REMARKABLE FOR THE EXCELLENCE OF ITS PROPORTIONS AND ITS DIGNIFIED RESTRAINT: A SPECIMEN THAT WAS SET UP AT PRINKNASH PARK, IN GLOUCESTERSHIRE, IN THE EARLY SEVENTEENTH CENTURY.

A Sane Lunch Party

(Many Guinness Times removed from Lewis Carroll)



"If you knew Time as well as I do," said the Hatter, "you'd only have to whisper a hint to him, and round goes the clock in a twinkling! One o'clock—

GUINNESS TIME

("I only wish it was," the March Hare said to itself in a whisper, "I'm simply longing for a Guinness.")

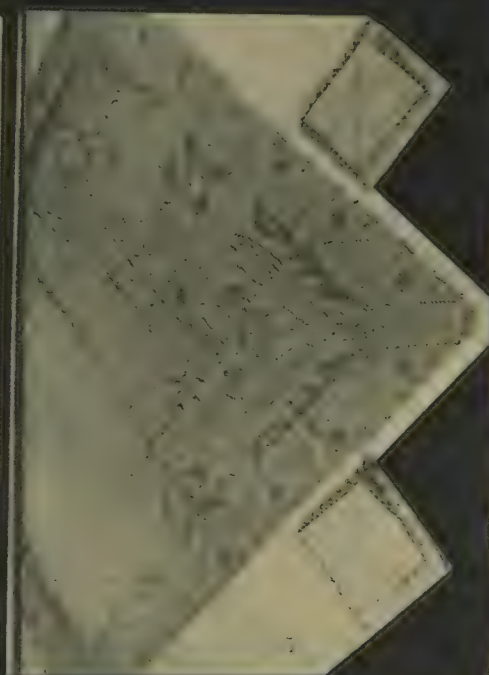
CHRISTMAS GIFTS FOR VARIED TASTES.



1



2



4



5

4. For lovers of fine perfume: the lovely bottle of Houbigant's latest "Festival" perfume, which is light yet lasting, and is obtainable everywhere.

5. Gifts of lasting value: the clocks on the left come from Mappin and Webb (Oxford Street, Regent Street, and Queen Victoria Street). At the back is a new all-British electric clock in a walnut case, price £3 5s. The two centre clocks are in onyx and the crescent-shaped one in front, in a modern design, is in chromium.



6

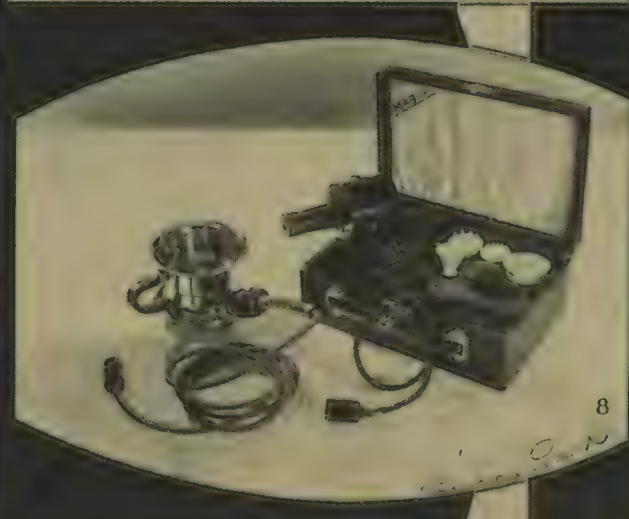
1. For connoisseurs of good tea: the decorative tins above on the left are packed with Mazawattee tea, making a novel gift that is inexpensive and good.

2. Artistic and inexpensive: the statues and book-ends above are carried out in faience and may be found at the Galleries Lafayette, Regent Street, W. The "Singing Chorus" costs 8s. 6d., the peacock book-ends 6s. 6d. the pair, and the charming figure twelve shillings and elevenpence.

3. Real filet lace and linen: the beautiful afternoon tea-cloth pictured above on the right costs 31s. 6d. at Robinson and Cleaver's, Regent Street, W.



7



8

6. The English "Baby-Mine" doll: the adorable little woolly doll on the right, carrying a muff, is obtainable for 18s. 9d. at Marshall and Snelgrove's, Oxford Street, W. From there, too, come the basket with two puppies (13s. 11d.) and a silk sachet with a little dog (16s. 11d.).

7. Party fare: a good supply of Carr's special Christmas tins of biscuits and shortbread is essential. Illustrated above are a few of the gaily decorated tins available everywhere. The "Cocktail" assorted, savoury biscuits are particularly popular during the present festive season.

8. Electrical gifts: practical presents are the Magnet shaving pot and electric massage vibrator pictured above. The former costs 25s. and the latter £4 15s. It is excellent for home use, and is designed to give the benefits derived from massage by a trained masseur.

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- ④ METHOD OF DISTILLATION
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1



2



3



4



5

1. For the smart woman: a new flat vanity case, made with the perfection of a jeweller's work, carried out in imitation lacquer with a jewelled *motif*. It is obtainable for 18s. 9d. at Woollands, Knightsbridge, S.W. The black suede pochette has a clasp of real river pearls and marcasite set in silver. Price three guineas.

2. British perfumes of note: Floris's Honeysuckle, Red Rose, Malmaison, etc., are staunch favourites amongst fastidious women. They are obtainable from 6s. 6d. at 89, Jermyn Street, W.

3. Famous since 1795: Otard's cognac, a brandy that is appreciated by connoisseurs all over the world, is a happy choice.

4. Children's delight: a good supply of Mackintosh's chocolates and toffees is always appreciated. Boxes range from 6d. to 5s.

5. For open-air enthusiasts: a hard-wearing coat of nappa leather from Aquascutum, of 100, Regent Street, W., makes a valued present of lasting wear.

6. A canister of choice tea: below on the left is a decorative caddy in red and gold packed by the United Kingdom Tea Company, of 1, Paul Street, E.C., containing their famous blend.

7. Fashionable jewellery: a group of attractive well-made paste brooches and bracelet at Swan and Edgar's, Piccadilly, W. There is an infinite choice ranging from a few shillings to several guineas.

8. The Christmas spirit ready packed: Dewar's White Label whisky is now obtainable everywhere ready packed and labelled in seasonably decorated cartons to send to friends with the minimum trouble.



6



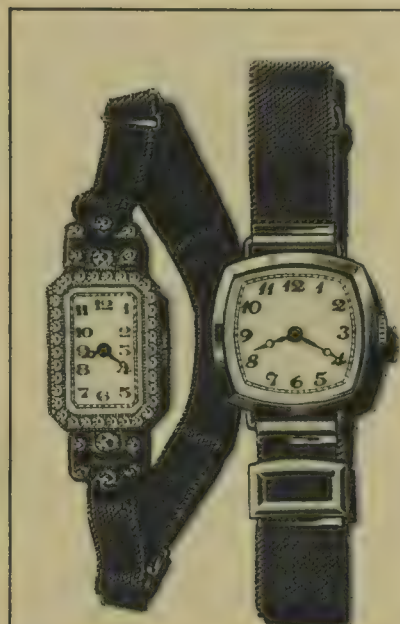
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BY APPOINTMENT

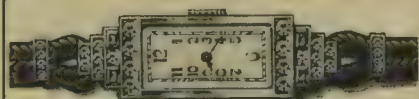


TO H.M. THE KING

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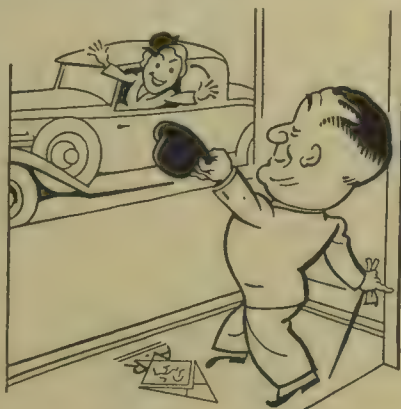
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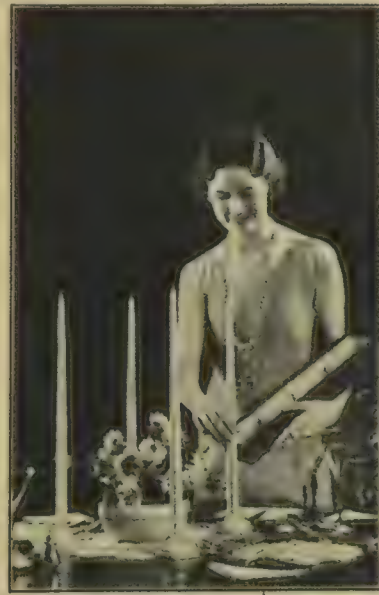
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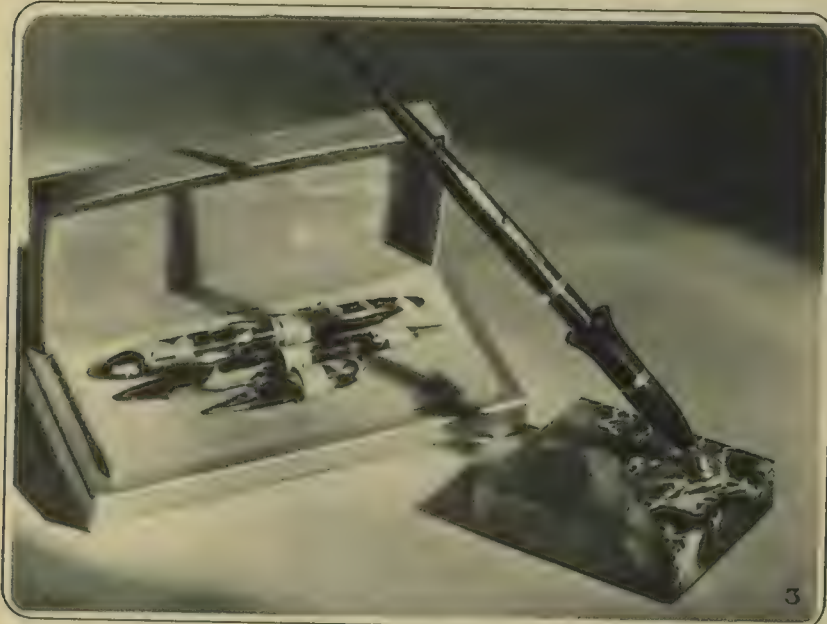
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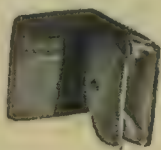
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THE "WINTER IN ENGLAND" MOVEMENT: A SUNNY SCENE AT EASTBOURNE; WITH THE WISH TOWER IN THE BACKGROUND.

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Bexhill, a little further down the coast, is protected by the Downs, and offers many facilities for English winter sports, such as hunting, golf, hard-court tennis, and hockey, while the hotels provide accommodation for dancing, and several famous balls are held there during the season.

Eastbourne already enjoys a reputation for being a favourite winter resort, and its programme of entertainments is exceptionally long. The famous Municipal Band plays every day in the open air, and at the Winter Garden, Devonshire Park, there are orchestral and "celebrity" concerts every week. The hotels are catering for the winter visitor at reduced terms this year, and are arranging special attractions at Christmas. For those who prefer a quieter holiday, Seaford, nestling in a hollow of the Downs, offers a healthy, invigorating climate, sheltered from the east by Seaford Head.

At Brighton and Hove there is always something to do, and in regard to winter sunshine this part of the coast is particularly fortunate.

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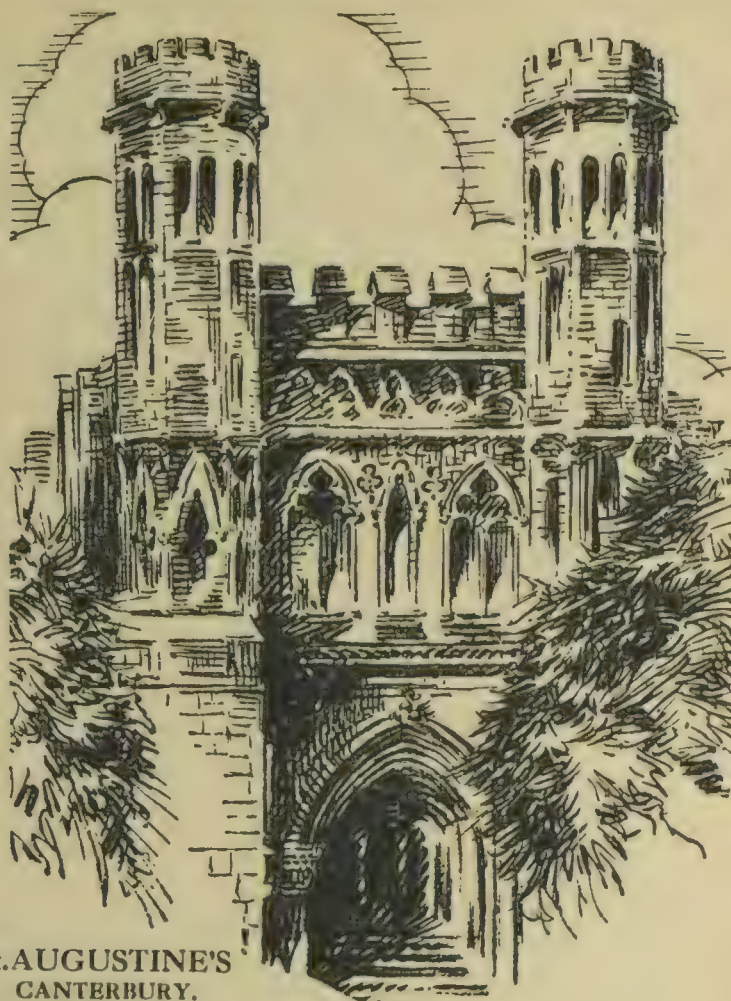


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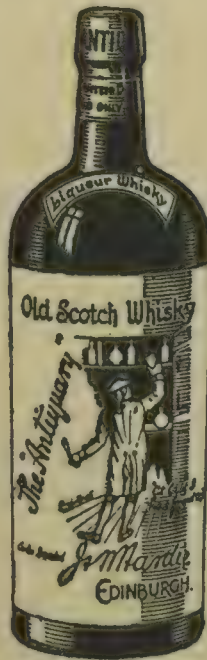
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

Institute of the Motor Trade. Mr. A. F. Palmer Phillips is this year's President of the Institute of the Motor Trade, and he gave an admirable discourse as his presidential address to the members on "the scope for young men in the motor industry." He declared that at present we are a long way off the saturation-point in the motor industry. Therefore there must be room for fresh new blood in this trade of many branches. Costs are being lowered, so markets are being widened for the products of car and commercial-motor makers. Official figures actually show an increase of over half a million cars in use in Great Britain in the last five years. Mr. Phillips is full of optimism. I am glad he addressed his listeners in that mood—especially as we want that spirit encouraged, as well as "Buy British." Mr. Phillips also pointed out that we get tired of the same thing. It brings monotony; consequently research in business is an important factor, as it brings forth new ideas, new materials, and something new for the salesman to talk about. "Yes," concluded Mr. Phillips, "there is still plenty of room for the young man to enter and make a living in the motor industry, if he approaches it with the spirit of optimism and is properly trained for his job." I am sure Mr. Phillips deserves a vote of thanks for his encouragement, as his sentiments apply to all kinds of industry to-day. I hope that he will have a successful and a happy year in his office as President of the Institute of the Motor Trade.

Change the Sparking-Plugs. Every wise motorist changes the old plugs in his car after 10,000 miles or less. There is no fixed rule, except never buy very low-priced plugs, as they usually give trouble early in their life. After all, Mr. C. A. Butler, in his Pobjoy-engined Comper Swift monoplane, had his plugs sparking regularly some ten million times in his flight to Australia without any attention, cleaning, or changing whatsoever. These were K.L.G. plugs. Also, they were in as good a condition at the finish of that long journey at record speed as at the starting-point. I always recommend a plug overhaul at this time of year, as it often happens—in Great Britain at any rate—that there is more condensation of moisture on plug points at this season of the year than any other. Another

reason is that usually our cars do not get much serious attention during the autumn months if the weather is fairly decent and the car itself is running satisfactorily. Therefore it is well worth avoiding trouble on the road by seeing that the sparking-plugs are in good working condition and by fitting new ones if they are not perfect. A set of new plugs is well worth paying for to get a winter free from engine trouble.

Body-Building: Different Styles. To an onlooker and purchaser of motor-cars, it is very amusing to watch how fashions change in coachwork. The makers seem to ring the changes with all-metal, fabric, part metal, wood frames, and aluminium panels; rigid, semi-rigid, and Weymann types. I suspect the great increase in women drivers and owners has something to do with this constant changing. I do not think that they liked the dull fabric-coated car as much as the highly polished one. Our British car-builders have certainly set the fashion for the whole world. Even America, who supplies eighty per cent. of the world's cars in numbers, follows English coachwork styles. Also, competition does not seem to make everybody follow the same methods. For instance, Mr. W. E. Bullock, the managing director of Singers, informs me that he turns out excellent coachbuilt bodies for the Singer cars, in seasoned ash frames covered with hand-beaten aluminium panels, at as low a production cost as any machine-tool method. I know the coachwork is good, as I have tested the new season's cars, including the "Junior" Singer saloon costing only £150 complete. Now, these are a hand-made job and have to compete with cars fitted with pressed steel bodies. I do not know how the rival styles compare in weight, but I think if I had to choose, the strongest and lightest combination would be awarded the palm. Weight is a very serious factor when one is using small-rated engines. The large motor usually needs only to run at a quarter of its full power most of its time. On the other hand, the small engine is usually being driven "all out" with little in reserve. Therefore, the only factor which can save its life is having to propel as light a load as possible, to lessen the stress and strain placed on it daily. Also, after an experience in carriage ownership for more years than I care to mention, I have never found any other body so comfortable or stand up so well to the hardest wear as English-built coachwork.

THE WORLD OF MUSIC.

"BELSHAZZAR'S FEAST."

IT is hard not to suspect Mr. William Walton of some design to shatter our nerves in composing his choral work, "Belshazzar's Feast," which made a sensation when first performed some months ago at Leeds, and drew a crowded audience to the B.B.C.'s symphony concert last week to hear its first performance in London. He employs a large orchestra and choir, and he and Mr. Osbert Sitwell have skilfully put together a text from the Old Testament, with, one would surmise, a side-glance at London in the thunderous declamations about Babylon.

Mr. Walton first attracted the attention of serious musicians by his Viola Concerto, and "Belshazzar's Feast" is his first choral work. It is laid out on broad, almost Handelian lines, and in these days of indirectness and self-conscious cleverness it is not surprising that so forthright and even blatant a work should attract enormous attention. Not that Mr. Walton denies us the cleverness he showed in his previous works! "Belshazzar's Feast" is an uncommonly able work for a young composer of twenty-nine, and the workmanship shows a quite unusual energy of mind. Yet this performance under Dr. Adrian Boult, with the National Chorus, and Mr. Stuart Robertson singing the solo baritone part, somehow or other just failed to produce the thrilling effect which is obviously the composer's aim. I am told that the performance was not as effective as the one at Leeds, which I did not hear; but I am not altogether convinced that, even if the choral singing had had more bite, and even if Mr. Boult had sacrificed detail to more breadth of effect, I should not have got the same impression. The unaccompanied recitatives describing the greatness of Babylon were artful rather than convincing. One felt the clever craftsman's hand rather than the warm impulse of the creator. The same is true of the choruses "Praise ye the God of Gold," etc., which are the flattest part of the work.

The one thrilling moment where I felt a touch of real imagination was in the orchestration to the words "Mene, mene, tekel upharsin." The work also suffers from a lack of poignancy in the softer contrasts, such as in the setting of "By the waters of Babylon"; and the choral writing, although sometimes effective, is often such that the words do not—

[Continued overleaf.]



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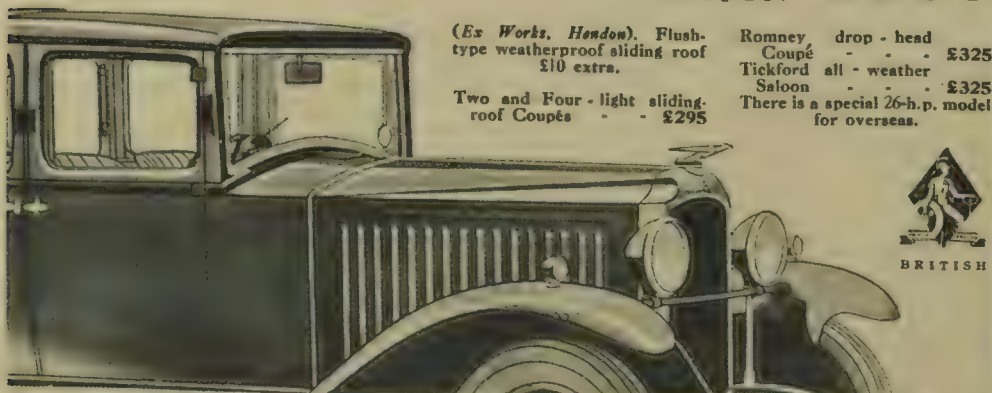
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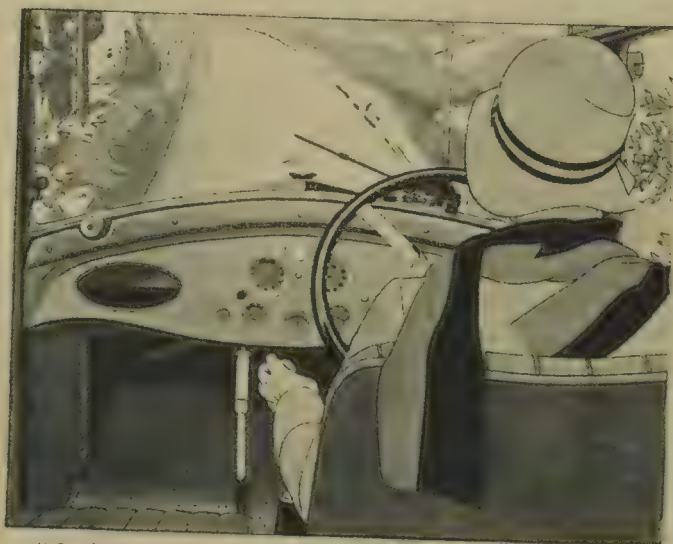
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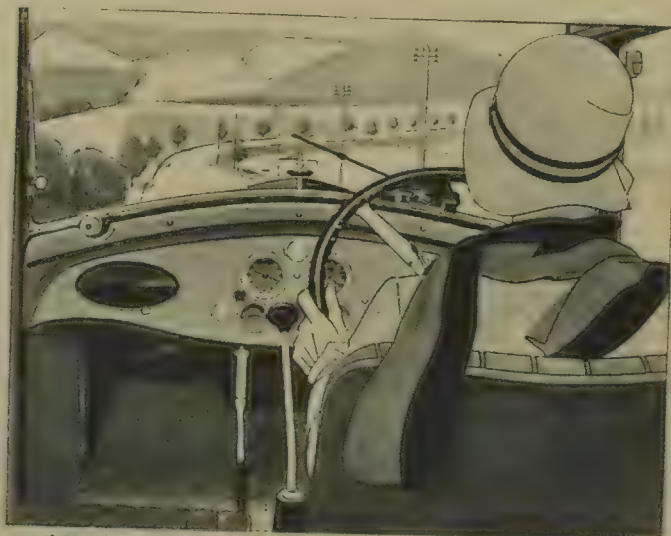


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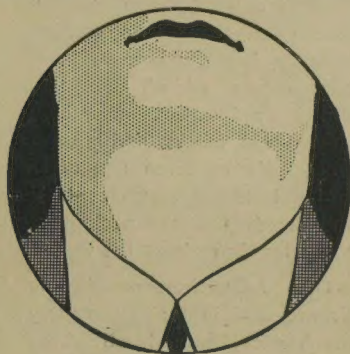
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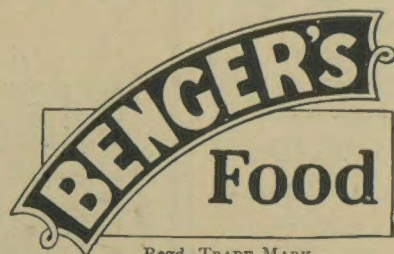


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Presentation Plate in Full Colours: "THE MODEL WHO WOULDN'T SIT."—By CECIL ALDIN.

Continued.]

and perhaps cannot—come clearly through in places. With these reservations, one cannot but praise so able and ambitious a work.

YEHUDI MENUHIN AND BEECHAM.

The London Symphony Orchestra's concert last week was conducted by Sir Thomas Beecham, who was in fine form, although not yet recovered fully from a recent indisposition. The soloist was that most recent in the long list of boy prodigies, the violinist Yehudi Menuhin, who gave a beautiful performance of Beethoven's Violin Concerto. Most musicians are prejudiced against youthful prodigies, and it is a prejudice I share. One may assert that their playing, good as it often is, never equals that of the finest mature players; also that rarely do they fulfil their early promise. Joachim was one of the few historical cases of a child prodigy maturing to still greater things; and of course there is the classic case of Mozart. I was more than usually impressed by the personality and the playing of Yehudi Menuhin, who seems to me to give promise of a deeper musical nature than that of most prodigies. Let us hope that he will not be called upon to overstrain his powers before maturity, and that he will not degenerate into the second-rate virtuoso that seems to be generally the fate of the child prodigy. Sir Thomas Beecham gave superb performances of Bax's "The Garden of Fand" and of Sibelius's splendid Symphony No. 5 in E flat, at this concert.

HOLST'S "HAMMERSMITH."

Inspired by his thirty-odd years' residence in Hammersmith, and partly (so Mr. Holst tells us) by Mr. A. P. Herbert's riverside novel, "The Water

[Continued in Column 3.]

CHESS.

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A TAKACS GAME.

Alexander Takacs, the Hungarian master, is dead. He was known and liked in England, and did very well at two of the Hastings master-tournaments. He will long be remembered by chess players for his brilliant win against Rubinstein at Rogasta-Slatina, the score of which was published in *The Illustrated London News* of Feb. 15, 1930. The game below, against one of the most sporting of our British experts, was played at Hastings in 1929; it had an exciting finish in which White missed his best line of play.

(Queen's Pawn Opening.)

WHITE (H. E. Price.)	BLACK (A. Takacs.)	WHITE (H. E. Price.)	BLACK (A. Takacs.)
1. PQ4	KtKB3	18. QxKt	Kt x KR
2. PQB3	PK3	19. Kt x Kt	
3. KtKB3	PQKt3	20. QK2	RKt
4. PKKt3		21. KtQ3	R x B
Blake disapproves of this, but it is given as a plus line in Griffith and White.		22. PB6	R x P
5. BKt2	BK2		
6. BKt2	Castles		
Inviting 6. KtK5, when PB3 followed by PQ3 would win a tempo.			
7. Castles	PB3		
8. PKt3	PQ4		
9. QKtQ2	BR3		
10. BKt2	QKtQ2		
11. RBt	RBt		
12. RKt	PB4		
13. PK4	P x BP		
13. PK5			
An unlucky thirteenth. White actually forces the Black Kt to attack his weak point at d3. BKT x P was stronger.			
14. KtP x P	KtQ4		
15. QKt3	KtKt5		
	PQKt4		
With intent to bring the QB to bear on the weak square. White should defend by BBt.			
16. BP x P	B x P		
17. P x P	KtQ6!		

SOLUTION OF PROBLEM No. 4092. By EUSTACE EIGHCH (MILL HILL). [1b3s2; 2p4p; 1P2P2p; 4k3; QpP1Sip1; 1KPP4; 2PP4; 4R3—mate in three.]

Keymove: Q—K8 [Qa4—e8].

If 1. — KtQ2, 2. P x Kt dis. ch.; if 1. — QP x P, 2. PQ4; if 1. — KtKt3, 2. QB7; if 1. — Kt x P, 2. QK7; and if 1. — any other, 2. Q x Kt.

As we stated, the keymove is poor, because it protects the KP and robs the Black King of a flight-square leading to open country. The pawn position is curious, but demonstrably possible, while the mates are interesting when the K goes to the B file. The problem should be helpful to novices who are usually at a loss in making a start with a three-mover. The position of the K-side pawns indicates that in one or other variation the Black K will be brought to bay in that corner, where mating force must be available, so that the keymove leaps to the eye.

Continued from Column 1.]

Gipsies," he has written a sort of Hammersmith Rhapsody, consisting of a Prelude and Scherzo. The work is in Mr. Holst's most scholastic and driest style, but its ingenuity is such as to hold one's attention throughout, although one must admit that there seems much more craftsmanship than impulse in this ingenious composition. W. J. TURNER.

With reference to the photograph of the Castle Harbour Hotel, Bermuda, reproduced in our issue of Nov. 28, we are asked to state that the architects of the hotel are Messrs. Yates, Cook and Darbyshire, London, and Messrs. Mayers, Murray and Philip, New York (in collaboration).

We are asked to state that the originals of the beautiful drawings of fish, by Mr. George Sheringham, reproduced in our issue of Nov. 28 in connection with a review of "The Book of the Fly-Rod," in which they appear as illustrations, are included in an exhibition of that artist's work at the Sporting Gallery, 32, King Street, Covent Garden, London, W.C.2.



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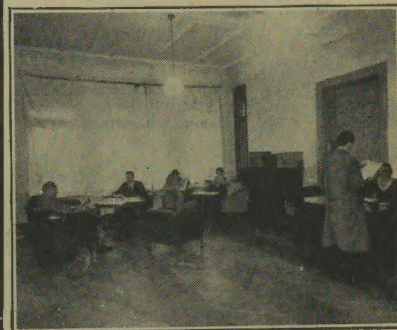
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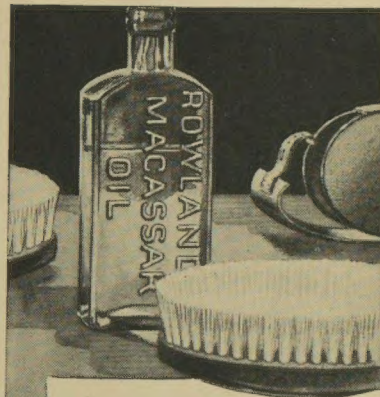
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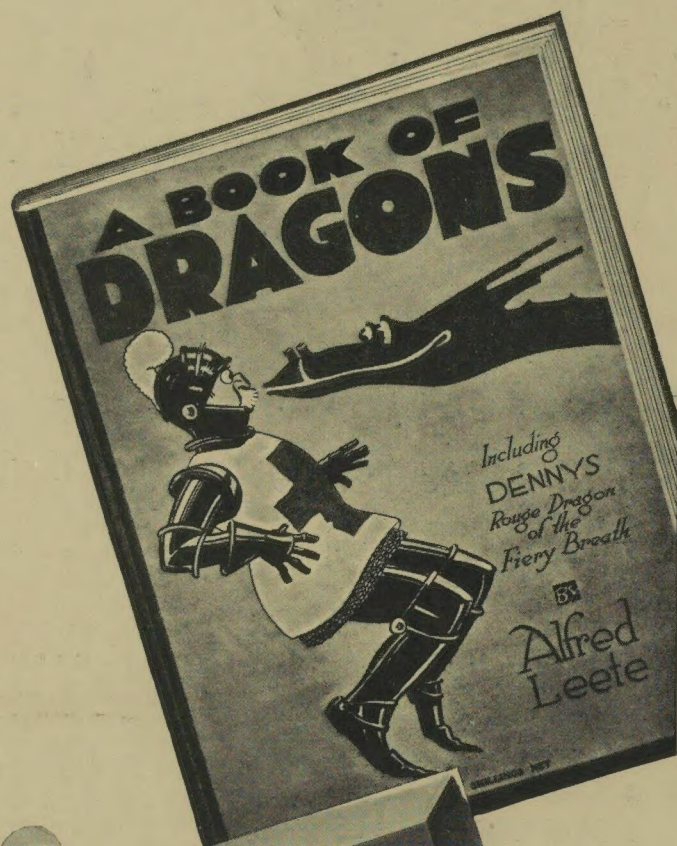
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